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BHARATIYA VIDYA BHAVAN
THE
PRIYADARSIKA

OF
SRI HARSHA-DEVA.

EDITED

*With an exhaustive Introduction, a short Sanskrit
Comm., Various Readings, a literal English
Translation, copious Notes and useful
Appendices.*

BY

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Dātakumāracharita, &c. &c.*

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PREFACE.

This edition of S'ri Harshadeva's *Priyadarśika* is prepared on the same lines as my editions of the *Ātnavallī* and the *Nāgānanda* that have been already published, with a view to supply the University student with a text-book that will meet all his requirements. Care has also been taken to make the book useful to the general reader as well. A brief but sufficiently explanatory new commentary in Sanskrit has been added containing the solutions of difficult compounds, derivations of difficult words, &c. Another feature of this edition is the Introduction wherein all that is necessary to be known about the author and the play has been succinctly put together for ready reference and systematic study. The figures of speech and the various technicalities of Sanskrit dramaturgy are not given (except in a few cases) as they are not of much use to the junior University students. I have used the editions of Jivananda Vidyasagar, V. D. Gadre (1884), Pandit R. V. Krishnamachariar (1906), T. V. Sreevasachariar (1908) and that published by the Columbia University 1923; and I am beholden to the editors of all these for help of one kind or another derived from them, specially to those of the last mentioned work. My thanks are also due to Mr. S. Bhandare B. A. S. T. C. who helped me in writing the latter part of the introduction. Any suggestions as to improvement &c. will be gratefully received.

BOMBAY, }
June, 1928. }

M. R. KALE.

bed-side of his dying father. Harsha's mother, Queen Yas'omati immolated herself on the funeral pyre of her husband. Rājyavardhana who had defeated the Hunas, returned as soon as he heard of his father's death. He was at once proclaimed king though his own desire was to turn out an ascetic, leaving the throne to his younger brother. Misfortunes still dogged the footsteps of the two brothers. Their brother-in-law, Grahavarmā, the ruler of Kanauj, the husband of their sister Rājyas'ri, was slain in battle by the king of Malwa. The widowed queen was most cruelly treated and kept a prisoner at Kanauj. Rājyavardhana at once marched with a picked force against the king of Mālwa and succeeded in his campaign of vengeance by inflicting upon him a crushing defeat. But Rājyavardhana was lured into a private conference and treacherously murdered by Sasānka, the King of Gauda (Central Bengal), the ally of the Malwa King. The nobles unanimously chose Harsha as their sovereign and he assumed the reins of government in 606 A. D., a date which is marked as the beginning of the 'Harsha era.' Harsha, who was in deep grief owing to a succession of domestic misfortunes, accepted the throne with great reluctance. He did not assume the title of 'king' for some years, but called himself simply Rajaputra Sthitāditya (Sun of Virtue). Mr. O. V. Vaidya says that Harsha was not reluctant to ascend the throne of Thaneswar but he had scruples to accept the throne of Kanauj, since the rightful heir to that throne was his widowed sister, Rājyas'ri. Harsha was only sixteen when he assumed the responsibilities of governing a large kingdom. He had first two great duties to accomplish, the recovery of his widowed sister and avenging the murder of his elder brother. He succeeded in rescuing his sister who had fled into the Vindhya forests and was at this time contemplating suicide. She afterwards assumed the yellow robe and became the devoted companion and counsellor of her royal brother. As regards his second object of punishing Sasānka, king of Gauda, he seems to have succeeded in so far that he forced him to acknowledge his suzerainty. For nearly six years after his accession Harsha was engaged in incessant warfare with a view to bringing the whole of northern India under one domination. When Harsha had subjugated the whole of upper India, except the Punjab, he was formally crowned and

assumed the title of Mahārājāchirāja. For the next thirty-five years Harsha devoted most of his energy and time to the arts of peace and works of piety. But he did not enjoy complete peace or respite from war. In 620 A. D. he advanced against Pulakesin II, the great Chalukya king of the Deccan; but was defeated on the banks of the Narmadā. This was the only failure in Harsha's career of unbroken military successes. After this Harsha was content to accept the Narmadā as his southern boundary. His last military exploit was the conquest of the district of Ganjam on the coast of the Bay of Bengal in 643. Harsha's empire at the time of his death extended on the west up to the Valabhi kingdom in Saurāshtra (Kathlawar) and on the east to the borders of Assam. Its southern boundary was the Narmadā while in the north it included the whole of upper India except the Punjab. His suzerainty was acknowledged by the powerful rulers of Kāmarupa (Assam), Valabhī (Gujarat) and Nepal. His court became well known in distant Buddhist countries and he exchanged embassies with the Chinese Empire. Harsha was a strong, vigorous and benevolent ruler. Like Asoka he was indefatigable in the discharge of his duties and was always touring through his dominions, supervising the work of his servants. Education was widely diffused and Buddhist monasteries at Naland and other places, and *ashramas* of learned sages were liberally endowed by the King. He built numerous monasteries and erected stupas in his dominions. He also built rest-houses throughout his dominions, where not only food and drink were provided to the people, but doctors attended upon the sick.

Harsha was naturally of a religious bent of mind and devoted several hours every day to religious exercises. He was originally a worshipper of Śiva but in the latter part of his life he was strongly inclined to Buddhism. His widowed sister Rājyasrī, who had embraced Buddhist faith, exercised great influence on his mind. But he divided his patronage between Brahmanism and Buddhism and did not enforce his religious views on his subjects. He was tolerant of all faiths. He prohibited the slaughter of any living animal and the use of flesh as food on pain of death.

A Chinese pilgrim named Hsuan Ohuang or Hsuan Tsang, who visited India during the reign of Harsha, in quest of

Buddhist scriptures, stayed in Harsha's dominions for 8 years (335-643). In his account of his travels this Chinese Buddhist monk has graphically described the life and work of Harsha and the religious, social and political condition of India at the time. Harsha fell under the spell of Hsuan Tsang, in whose honour he held a grand assembly at Kanauj, the capital. The object of holding this assembly was to proclaim the doctrines of Mahayan Buddhism, as expounded by Hsuan Tsang, called the Master of the Law. At the conclusion of this assembly Hsuan Tsang was invited to another great assembly held at Prayag at the confluence of the Ganga and Yamuna. This was the sixth of the quinquennial assemblies in which Harsha gave away his accumulated treasure to all the holy men of the various Indian religions, Buddhist, Brahmanical, and Jain and to the poor and the destitute. It was Harsha's custom to give away freely his accumulated wealth every five years. This assembly held in 643 was the last, since Harsha did not live to hold another such celebration.

Harsha was not only a great warrior, an able administrator and organizer but also an accomplished scholar and man of letters. He wrote three plays, *Prayagarsika*, *Katkhali* and *Naganand* and a few minor poems. He was a most liberal patron of learned men and authors. Prominent among those who received patronage from Harsha and flourished at his court were the poets *Bana* and *Mayura*. *Bana*, in his historical romance '*Harsha-Charita*' has given an account of the early life and deeds of his patron. Harsha was also a master of calligraphy, as is evidenced from his signature inscribed on the well-known *Danakhora* plate.

Harsha chose the town of Kanauj for his capital and turned it into a magnificent city, adorned with lofty buildings, tanks and gardens.

This great monarch died in A. D. 648, worn out with the tolls of constant warfare and the cares of governing a vast empire, before he had reached his sixtieth year. Harsha was the last great Hindu king of Northern India. He left no heir to succeed him and his empire broke up after his death.

2 HARSHA AS AN AUTHOR.

(*Controversies regarding his Authorship*)

The three plays, *Ratnâvali*, *Priyadarśikâ*, and *Nagānanda* are attributed to Shri Harsha or Harsha deva of Kanauj. But Harsha's authorship has been questioned by some scholars Indian as well as European. In the first place some even doubt whether the same author wrote all the three plays. Now a perusal of the three dramas ought to lead every one to the conclusion that all the three plays are the product of the same mind. The prologues in the three plays are exactly the same in wording, barring slight variations necessitated by the fact of the plays being different. In the prologue of each play Shri Harsha Deva is mentioned as the author of the play श्रीहर्षदेवेन अपूर्वसुरचनालहृता रत्नावली नाम नाटिका कृता—श्रीहर्षदेवेन अपूर्वसुरचनालहृता प्रियदर्शिका नामनाटिका कृता—श्रीहर्षदेवेन अपूर्वसुरचनालहृतं विद्याधरजातकप्रतिनिबद्धं नामानन्द नाम नाटक कृतम्. Besides the closing benedictory stanza in *Priyadarśikâ* and *Ratnâvali* is the same and two identical stanzas occur in *Priyadarśikâ* and *Nagānanda* (*Priyadarśikâ* III-3, *Nagānanda* IV-1, *Priya* III 10, *Nāga* I. 14). In addition to these we notice similarity of style and tone, parallels in situations, repeated phrases and expressions which unmistakably prove the common authorship of the three plays.

Now the next question is who is this Śri Harsha-Deva that is mentioned in the three plays? Mr K. M. Panikar in his monograph on Shri Harsha of Kanauj mentions five Harshas as being known to ancient Indian History. The first is the half mad tyrant of Kāshmir who ruled that state from 1089-1101. The second is Shri Harsha, the grand father of king Bhoja, of Dhārānagar. The third is Vikramāditya Harsha of Ujjain, at whose court Mātṛgupta lived. The fourth is the author of *Naishadhīya-Charita*, and the fifth, the author of *Kāvya-pradīpa*.

(1) Harsha Deva King of Kāshmere cannot be conceived of being an author of any literary work, judging from his career and character. Besides no literary work is attributed to him. (2) Shri Harsha of Dhārānagar and grand father of Bhoja lived in the earlier half of the 10th century. Damodar Gupta in his work called *Kuttasimāsa* gives at length the story of

Ratnāvali, quotes the 24th verse of the 1st Act and praises it as a work of great merit.* Now this Damodar Gupta lived under Jayāpīda of Kāshmir (A. D. 779-813). The play of Ratnāvali seems to have been widely known at this time, that is, the eighth century. It is impossible, therefore, that a king who lived in the 10th century could have written a play which had become fairly old and attained celebrity in the 8th century. This argument can be advanced with equal strength against the authorship of Harsha-Deva, king of Kashmir.

(3) Vikramāditya Harsha of Ujjain cannot be the same as Shri-Harsha, the author of the three plays, because the latter is uniformly known as Harsha without the title Vikramāditya. If the author of the plays had possessed the title he would surely not have neglected to assume it. Besides Harsha Vikramāditya was an orthodox Brāhmana, while the author of the three plays shows a strong Buddhist leaning in the Nāgānanda.

(4) (5) With regard to Shri Harsha, the author of Naishadhiya Charita, and Harsha, the author of Kāvya-pradīpa; Mr. Pannikar dismisses them summarily on the ground that time places them out of the controversy. Harsha, the author of Naishadhiya Charita, who flourished under Jayachandra of Kanauj, lived about 1150 A. D. Among the works which he mentions as being composed by himself he does not mention any of these three plays. Besides his style, which is marked by crookedness of expressions, overstraining of words and distressing artificiality, is a marked contrast to the simple and elegant style of Ratnāvali and its sister plays. Besides Harsha of Naishadhiya-Charita was not a king but simply a poet who flourished under the patronage of the king of Kashmir and afterwards of the king of Kanauj; while the Harsha of Ratnāvali and its sister plays was a Sovereign Lord, 'with princes from various kingdoms dependent on his lotus-like feet.' See note on राजसुद्धेय &c. p. 2.

Now there remains Shri Harsha or Harsha-vardhana of Kanauj (606-648 A. D.) A careful examination of both the external and internal evidence leads us irresistibly to

* आभिरुहसन्धिषथं सत्यावधुषर्णरोजिर्न युतायम् ।
निपुणवरीक्षकदृष्टं राजनि राजवलीधनम् ॥

the conclusion that this Shri Harsha of Kannauj must be the author of these plays. First, Bana, a great court poet of Shri Harsha, in his biography of his master (हर्षचरित), speaks in eulogistic terms of his learning and poetical genius—“(1) काव्यरथास्वर्षिनममृतमुद्गमन्तम्” (2) “सर्वविद्यासगीतपूहदिव सरस्वत्या” &c. Allowing for the partiality of a protege for his patron and poetic exaggeration, it cannot be doubted that Shri Harsha was a scholar and author of some works. Secondly, the Chinese pilgrim I tsing, who visited India in the last quarter of the 7th century, writes about king Shri Harsha, “King Siladitya (i.e. King Harsha) was exceedingly fond of literature. He versified the story of the Bodhisatwa Jimūtavahana (Cloud borne) who surrendered himself in place of a Nāga. This version was set to music (lit.—string and pipe), he had it performed by a band accompanied by dancing and acting, and thus popularized it in his time” (Takakusu, *I-tsing*, p 163). This statement clearly shows that the author of the play *Naganand* is king Harsha, who lived in the 7th century. Thirdly, as we have pointed out before, Damedaragupta who flourished at the court of Jayapida of Kashmir (A D 770-813), quotes verses from *Ratnāvali*, and praises the play as a work of great beauty, in his work called *Kuttamata*. The play is ascribed by him to a king, who, it is quite clear, must be Shri Harsha, who lived in the 7th century. Fourthly, Soddhala, who lived in the 11th century A. D., in his *Udaya-sundarikathā*, mentions Harsha along with Vikramāditya, Manja, and Bhoja, as being both भूपाल (king) and पवीन्द्र (prince of poets) presiding over a literary court (सभा). In another passage Soddhala punningly refers to Harsha (Joy) as ‘the glorious Harsha’ (श्रीहर्ष) whose ‘joy lay in words’ (श्रीहर्ष) in his own assembly (निजमसक्ति). The passage runs as follows—श्रीहर्षेत्यवानिवर्तिषु पार्थिव्यु नाश्वे केचलमजायत वस्तुतस्तु । श्रीहर्ष एष निजमसक्ति येन राजा सद्गुणित कनक कोटिशनेन बाण ॥ Fifthly, the famous poet Jayadeva, who lived in 11th century A. D. mentions Harsha as a poet with the earlier poets Bhāsa and Kālidās, and with his contemporaries Bana and Mayura. He punningly calls Harsha the joy of Poetry. Sixthly, Madhusudan the editor of *Mayura Bāṭaka*, writing about A. D. 1654, says that Bāṇa and Mayura were the court poets of Shri Harsha and calls Harsha ‘The chief of the race of poets and the author of the *Natikā* called *Ratnāvali*. Sixthly, in several Sanskrit anthologies, such as

'Subhāshitūvalī' and 'Sādhāktikārnāmṛta' stanzas under the name of Harsha are quoted. Seventhly, there are epigraphic records which prove that Harsha was an author who not only wrote dramas, but also stray verses. The inscriptions on the well-known Banskhera and Madhuban plates are indisputably his own compositions. In the Banskhera plate (628 A. D.) which bears Harsha's own signature we find—"It is the own hand of me, the Paramount Lord, the Glorious Harsha (स्वहस्तो मम महातज्जाधिरसृज-श्री-हर्षस्य)." Among the verses inscribed on the plates, there is one which is very beautiful and runs thus:—कर्मणा मनसा वाचा स्तव्यं प्राणिनि हितम् । हर्षेणैतत् समाख्यातं धर्माङ्गनमनुत्तमम् ॥ Lastly, two short Sanskrit poems on Buddhistic spirit are attributed to Harsha. One of these is named, सुप्रभास्तोत्र, a morning hymn in praise of the Buddha and the other is called अष्टपडाश्रीशैल्यस्तोत्रम् स्तोत्र, a hymn to the eight Great Buddhist Shrines. These poems thoroughly harmonize with Harsha's acceptance of Buddhistic doctrine in the latter part of his life.

It is, however, necessary, to mention and refute the theories started by some scholiasts that Harsha did not himself write these plays but got them written for him by a court poet of his, who was amply rewarded for his labour. This theory is based upon a sentence in the *Kāvya-prakāśha* of Mammata, who lived about 1100 A. D. Mammata speaking of काव्य or poetry says that it leads to the acquisition of wealth, as in the case of Dhāvaka and others from Shri Harsha and the like—श्रीहर्षदेवार्थकाशीनामिव धनम् । Several commentators have interpreted this text to mean that a poet, Dhāvaka wrote a play by name *Ratnāvalī* for Shri-Harsha and obtained wealth from him. The commentator Nāgoji Bhatta comments on the sentence thus.—भावकः कविः । स हि श्रीहर्षनाम्ना रत्नावलीं कृत्वा बहु धनं लब्धवानिति पसिद्धम् ।" In the manuscripts of काव्यप्रकाश found in Kāshmir, the passage is read thus:—"श्रीहर्षदेवार्थकाशीनामिव धनम्" The original text of Mammata, "श्रीहर्षदेवार्थकाशीनामिव or "श्रीहर्षदेवार्थकाशीनामिव धनम्" if interpreted naturally without reading into it any pre-conceived idea, would mean that poets like Dhāvaka or Bāna obtained wealth from their patron, Shri Harsha, for their literary works. In other words these poets were liberally rewarded by their patron, King Harsha. This interpretation is natural and correct and is in conformity with the tradition which ascribes *Ratnāvalī* and its sister plays to Shri Harsha. The interpretation of the commentators, who lived several

centuries after the dramas had been written, does not satisfy a historical or critical test. There is no positive evidence in favour of the statement that Dhāvaka is the author of Ratnāvalī. No literary work under the name of Dhāvaka has come down to us. Besides nothing is known about Dhāvaka. So the theory that Dhāvaka is the author of Ratnāvalī is not tenable in the face of the overwhelmingly strong evidence in favour of the authorship of Harsha of Ratnāvalī and his other two plays. Another theory, that Bāna is the author of Ratnāvalī is based on the variant reading of the passage in Kāvyaaprakāśa, “श्रीहर्षदिवाणादीनिमित्त धनम्” This theory which was set forth by Dr. Hall in his introduction to Vāsavadattā is not tenable either. In the first place Bāna’s style, as it is seen in his great works, Kādambari and Harshacharita is quite dissimilar to that of Ratnāvalī. Besides Ratnāvalī nowhere betrays that high kind of poetry which is abundantly seen in Kādambari or Harshacharita. It is also difficult to believe that Bāna sold Ratnāvalī of all his works when he could have struck a much better bargain by selling his Kādambari. Then again it has been proved that the author of Ratnāvalī is also the author of Nāgānanda and it is impossible that Bāna who was a strict Brāhmana wrote Nāgānanda which glorifies the Buddhist doctrine. There is yet another theory which attributes these plays to Bhāsa, who is praised by Kālidāsa and whose plays have been recently discovered and published. This theory was first propounded by Mr. Narāyan Shāstri of South India and afterwards upheld by Prof. S. M. Paranjpe of Poona. Mr. Shāstri bases his theory on a passage from the कविचिन्ता of राजशेखर. But as the passage quoted by him seems to be spurious and its authenticity cannot be proved, his theory based upon it topples down. Mr. Paranjpe does not rely on this passage but argues independently to prove that Bhāsa is the real author of Nagananda and the other two plays. His whole position is based upon some parallel ideas, similar grammatical peculiarities and literary devices, which he has picked out from Bhāsa’s plays and the two plays Nagananda and Priyadarśikā. But mere similarity of ideas and sentiments, and of grammatical and literary peculiarities has little value unless it is supported by other convincing arguments. Parallel ideas, and parallel literary devices or peculiarities even occur in the works of authors belonging to different ages and

to different countries. So this argument of similar ideas, and of similar grammatical and literary peculiarities is not sound, especially when we find that the style of Bhāsa is widely different from the style of Priyadarśikā and its sister plays. The style of Bhāsa is crude and is not elegant or graceful; while the style of Ratnāvalī and its sister plays is refined and graceful. The plays of Bhāsa evidently belong to a more distant age. The similarity of ideas &c. can be explained on the ground that the author of Ratnāvalī and the two plays might have read Bhāsa's plays, as he did Kālidāsa also, and tried to imitate him in certain points. So this theory about Bhāsa's authorship of the three plays in question, is also untenable. See also our *Introd. to the Ratnāvalī*.

We have thus disposed of all the theories about the authorship of the three plays, Priyadarśikā, Ratnāvalī, and Nāgānand. We have also examined the internal as well as the external evidence that is available to us and we are led to the irresistible conclusion that Hri Harsha of Kanauj, who reigned from 606-648 A. D., is the author of Ratnāvalī and the other two plays.

(3) HARSHA AS A POET AND DRAMATIST.

Harshā's merits as a poet and dramatist are certainly great. But he can be placed only in the second class among Sanskrit authors. Like many other playwrights he does not show originality in the invention of the plots of his dramas nor great skill or delicacy in the portraiture of character. But he shows considerable skill in the creation of incidents and situations necessary for dramatic effect*. He has neither the imagination, the fancy and the grace of Kālidāsa, nor Bhavabhūti's loftiness of thought and depth and force of passion. As a dramatic artist and master of the language also he is inferior to either of them. But he has the great merit of simplicity of expression and thought. His style is free from the artificiality, overstraining of words, exaggeration of thought and sentiment, which characterise later Sanskrit literature. His Sanskrit is elegant and precise and his use of figures of speech and thought, is on the whole restrained and in good taste. Coming as he does after Kālidāsa

* See *infra*, our remarks on the source of the plot

garment and cries out to Indīvarikā for help. Indīvarikā was at some distance away from her. So Vasantaka advises the King to run to her rescue. The King does so and gets an opportunity of embracing her. But instead of remaining silent he addresses her in a flattering stanza. A'raryikā, who supposed that she had been helped by Indīvarikā, is startled to find that her rescuer is King Vatsa. She is, however, glad to find that it was he to whom her father had promised her in marriage. She, however, calls to Indīvarikā in alarm and when the latter comes the King has to go away and hide himself. A'raryikā departs with her companion, with a sad heart, smitten with love. The king too departs, full of deep longing and anxious to meet again the object of his new love.

Act III — We learn from the monologue of a female attendant named Manoramā that a little play composed by Sāmkṛtyāyanī, a learned friend of Queen Vāsavadattā, is to be performed for the amusement of the Queen. The play represented an episode in the courtship of Queen Vāsavadattā and King Vatsarāja. A'raryikā is to play the part of Queen Vāsavadattā and the Queen's attendant, Manoramā, is to appear in the role of King Vatsa. Manoramā while searching for A'raryikā in the garden finds her in her love-sick condition. She overhears A'raryikā lamenting her hopeless passion for the King. Manoramā tries to cheer her up. At this very moment the Vidūshaka arrives there in search of A'raryikā by the King's command. The two maidens overhear the King's confidant and learn of the King's passion for A'raryikā. In the conversation that follows between the Vidūshaka and Manoramā, the latter whispers to him a device for bringing about the meeting of the lovers. Next comes the scene of the Mimic play. It is to be performed in the playhouse attached to the palace. The Queen with her attendants and Sāmkṛtyāyanī comes to witness the play. A'raryikā appears in the role of the Queen. But Manoramā does not play the part of the King. For according to the device made known to the King through his companion, it is arranged that the King shall play his own part instead of Manoramā's playing it. The King then enters secretly and begins to act his part in the Mimic play. In playing his part he makes advances to

A'raryikā in such a manner as to rouse the suspicion of the Queen. The Queen rises from her seat in a fit of displeasure unable any longer to witness acting of that kind and goes out. She finds Vasantaka who has been asleep in the adjoining room. Thinking that the King may also be there, she rouses him, when he reveals the truth in his drowsiness. The Queen thus comes to know the whole trick and in her anger breaks up the play. She then orders both A'raryikā and Vasantaka to be imprisoned and departs without listening to the apology of the King.

Act IV.—Manoramā enters and is sorely grieved to see that A'raryikā has still been kept confined by the relentless Queen. The poor girl she says is in deep despair, not because of the hardships of the prison, but because she is not able to see the King. Just then Kāchanmālā, the Queen's attendant, enters and informs Manoramā that the Queen has been in deep distress since she received a letter from her mother, Angāravatī, informing her that King Drdhavarman, husband of her mother's sister, has been held a captive for more than a year by the Kalinga King, and taunting her for King Vatsa's not having lifted a finger to rescue him. In the next scene Vāsavadattā appears, seated in the ivory-tower of the palace, attended by Sāmkṛtyāyanī. The latter tries to comfort the sorrowful Vāsavadattā, assuring her of the faithful affection of the king. At this time the King enters with the Vidāshaka, talking about the means of conciliating the Queen and setting A'raryikā free from her captivity. He approaches Vāsavadattā and tries to appease her. Being informed by Sāmkṛtyāyanī of the real cause of the Queen's sorrow, the king informs her of the expedition sent by him against the Kalinga king and how the latter's armies have been defeated and how he expects shortly to hear of the complete overthrow and destruction of Kalinga. At this moment Vijayasena, the victorious general, and the chamberlain of Drdhavarman are announced. The chamberlain informs the king how Vijayasena defeated and slew the accursed king of Kalinga in battle and restored his master Drdhavarman to his kingdom. He then narrates how Drdhavarman's daughter Priyadarsikā is lost and no trace of her can be found. At this moment Manoramā hurriedly enters with the sad news that A'raryikā has drunk poison. On hearing this Vāsavadattā is smitten with penitence

and at once orders her to be brought before the king who with his knowledge of magic spells, will save her life. A ranyikā is then brought on the stage in a dying condition. The Chamberlain recognizes her and tells Vāsavadattā that she is the lost Priyadarśikā the daughter of his master, king Dr̥dhavarman. King Vātra repeats his magic formulas which counteract the effect of the poison and A ranyikā is gradually restored to life. Vāsavadattā is delighted to find that A ranyikā, who is no other than her cousin Priyadarśikā, also called Priyadarśinī is restored to life. She then places her cousin's hand in the hand of the King to indicate that she is his lawful wife, in accordance with the promise of Dr̥dhavarman. The play thus ends happily with the customary benedictory stanza, praying for universal peace and prosperity and contentment.

(2) THE SOURCES OF THE PLOT OF THE PLAY

The plot of the Priyadarśikā, in its general outline, is derived from the semi-legendary life of King Udayana as given in the Br̥hatkathā of Guṇādhya. The story of the loves of Udayana, king of Kausambi also called Vatsarāja, and Vāsavadattā and of his romantic adventures, seems to have been exceedingly popular in ancient India judging from the fact that it has been referred to and turned to literary account by many Sanskrit poets. It is referred to by Kālidasa in his Meghaduta — पाप्मान-नीतुद्वयनकथाकाविदशमपुत्रान् and प्रद्योतस्य पियदुहितं वत्सराजोऽत्र जडे and by Sudraka in his Mr̥cchakatika — योगधरायण इषोद्वयस्य राज्ञः. Dhāsa, one of the earlier poets, has taken the love intrigues of Udayana for the theme of two of his plays—स्वप्नवासवदत्त and प्रतिज्ञायोगधरायण. Subandhu in his well-known Vāsavadattā deals with the adventures of Udayana in the acquisition of Vāsavadattā. In the कथासरित्सागर of सोमदेव who lived in the 11th century, the story of उदयन is related at length. Udayana was the son of Sahasrānīka (see note on Vatsarāja p. 3). Sahasrānīka married Mr̥gāvati the daughter of Kṛtavarman king of Ayodhyā. When Mr̥gāvati was pregnant she had a desire to bathe in a pond of blood water. While bathing she was snatched away by a bird of the race of Garuda and left on the Nisīng mountain. A young sage saw her there lamenting and took her to

the hermitage of the sage Jāmadagnya. There she gave birth to her son, Udayana, who was taken care of by Jāmadagnya there. Udayana while still a boy, once rescued the serpent Vasunemi, the elder brother of Vāsuki, from a snake-charmer. The serpent, in gratitude, took Udayana to Pa'tala and bestowed upon him a lute and some unfading garlands and brought him back to Jāmadagnya's hermitage. Udayana after his accession to the throne indulged too much in hunting, especially in taming wild elephants by the music of his lute Ghosavati. He set his heart upon marrying Vāsavadattā, daughter of the powerful king चण्डमहासेन (also called प्रद्योत) of Ujjain and his queen Angāravati. Chanda also wished to bestow his daughter in marriage on Vatsa. But the enmity between the two kings prevented such a union, by negotiations. Afterwards चण्डमहासेन had Udayana seized and brought captive by a stratagem to Ujjain. He was kindly treated and ordered to teach music to Vāsavadattā. Thus Udayana had an opportunity of making love to Vāsavadattā. But he was a prisoner all the same. His astute minister योगधरायण contrived a plan of rescuing his royal master and one night Udayana fled away with Vāsavadattā who had been won over to him without her father's knowledge, and safely came to Kaus'ambi. In the बृहत्कथामञ्जरी of Kshemedra, written also in the eleventh century, the story of Udayana occurs and differs little from that related in the Kathāsariteśgara. The only variation is that young Udayana was taken to Pa'tala by the serpent whom he had rescued and there he married a Na'ga-damsel (नगकन्या) and obtained the lute Ghosavati.

Now the episode in Udayana's courtship of Vāsavadattā, which is dramatised in the Embryo—Act, agrees with what is related in the Kathā.; but the episode which forms the theme of the present play, viz. the love of Udayana and A'raryikā, a captive princess, the daughter of the forest King Vindhya-ketu, is not mentioned in the story of Udayana as related in the कथासरित्सागर. But the love intrigue of Udayana with a captive princess, Bandhumatī, which is briefly mentioned in the कथासरित्सागर, resembles the plot of the Priyadarśikā. We quote from the कथासरित्सागर the following passage relating to Bandhumatī :—

किंच बन्धुमतीं नाम राजपुत्रीं मुजाजिताम् ।
मोपालकेन महितां कन्यां देव्या उपायनम् ॥

तथा मञ्जुलिकेत्येव माक्षान्पेनेष गोपिताम् ।
 अपरामिव लावण्यजलपेरुद्रता श्रियम् ॥
 वस-तकसहाय सन्दृष्टोपाते लतायुधे ।
 गान्धर्वविपिना छत्रसुपथेमे स भूपति ॥
 तच्च वासवइत्तास्य ददर्श निभृतन्धिता ।
 प्रयुकोप च बद्धा च सा निनाय वसन्तकम् ॥
 तत प्रजाजिज्ञा तरुया सखीं पितृकुलागताम् ।
 स साहस्यायनीं नाम चरण शिथिले नृप ॥
 सा तां प्रसाद्य महिषीं तथा सैव कृताज्ञया ।
 इदौ बन्धुमती राज्ञे पेशल हि सतीमन ॥
 ततस्त बन्धनादेवी सा सुमोच वसन्तकम् ।
 स चागत्याग्रतो राज्ञी हसन्निव जगाद् ताम् ॥*

(Kāthāsāntāgāra II C 67-73)

But neither the कथासरित्सागर nor the बृहत्कथामञ्जरी can be the source from which Harsha derived his plot of the *Prayadarsika*, since these two works, which are professedly abridgements of the बृहत्कथा, were written in the eleventh century, while our author lived in the 7th century. Moreover we know that the story of उदयन was known to old writers like कालिदास and सुबधु and even to more ancient writers like Sudraka and Bhasa. The source from which all these authors derived their knowledge of the history of Udayana Vatsarāja must, therefore, have been an ancient work, called बृहत्कथा, composed by गुणार्थ who lived about the 1st century A. D. This बृहत्कथा or the large collection of stories was written in the वैशाची language (a low Prākṛit dialect) and consisted of one *śākhā* of verses. This great work was the inexhaustible storehouse of stories, from which many Sanskrit writers like Bhāsa, Kālidāsa, Bāna, Shri Harsha, Bhavabhūti and others, derived the plots of their works. The original बृहत्कथा is not available at present but we have two excellent summaries of it, the बृहत्कथामञ्जरी by क्षेमेन्द्र and the कथासरित्सागर by सोमदत्त, which we have mentioned

*The King in the passage is Udayana, the sovereign of the Vatsas the Queen is his consort Vāsavadattā Gopālaka is her brother and Vasantaka is the King's merry companion.

above*. The story of Bandhumatī resembles that of Priyadars'ikā, as the student can see from the passage from the कथासाहिताग्र quoted above, the names उदयन, वत्सराज, वसन्तक, चक्षुवन्ता and साङ्गुवायनी, being common to both. Hence we conclude that Harsha took for his basis the meagre story of Bandhumatī, perhaps written in greater detail in the बृहत्कथा, and worked it up into the present charming play.

(3) TIME ANALYSIS OF THE PLAY.

The action of the Priyadarśikā covers a period of a little over a year, from the autumn (शरत्) of one year to the autumn of another. For we are told in the *Vasālakambhāka* of the first Act by the chamberlain of Dr̥dhavarman, the king of the Anga country, that his master was already a captive of the king of Kalinga; and from the closing speech of the same chamberlain we learn that the season of the year is autumn; for he speaks of the uncommon severity of the autumnal heat and of the sun having passed from the zodiacal sign virgo to libra. From this we know that the month was Aśvina, in which generally the sun is in libra. And we learn from the message sent by the Queen Angaravati to her daughter Vāsavadattā (see p. 46) some days after the events of the third act which happened on the full moon-day of Aśvina that it was more than a year since Dr̥dhavarman was taken a captive. So the action of the play spreads over a period of a year and a few days more.

Act I. It is not possible exactly to fix the time of the action of the 1st Act. It begins in the forenoon of some day in the month of Aśvina some two hours before noon as the Act closes at mid-day (see Śī. 12). The King is introduced as holding conversation with his companion Vasantaka some day after his escape from prison and return

* There is also a third and a more faithful abridgement, which is also earlier, of the *Bṛhatkathā*, known as the *Bṛhatkathās'loka-saṅgraha*, by one, Buddhavaśmin. It is, however, incomplete, only 28 cantos being extant. In this also the events connected with the birth and early years of Udayana are narrated including his visits to the city of the Serpents and his acquisition there of the magic lute, Ghoshavati and of the art of taming elephants Col U. Ed. *Introd.* pp lxx, lxxi.

to Kausambî with Vāsavadattî. We learn from this conversation that Vatsarâja was incensed when he heard that Drdhavarman was taken prisoner and kept in custody by the King of Kalinga. So the news of Drdhavarman's captivity must have reached Kausambî by the time the Kanchuki in the Vis'kambhaka reaches Vindhyaketu's capital. Again in the same scene when Vijayasena narrates the account of his conquest and utter destruction of Vindhyaketu, we are told that he reached the abode of Vindhyaketu after a forced march of three days and that the attack was made at day-break. And we know from the speech of the Kanchuki in the Vis'kambhaka that all was over by the time he returned to Vindhyaketu's place from Agastya-tirtha where he had gone to bathe and that no trace of the attackers was found. So it follows that the battle was of short duration and Vijayasena, had left the place by or shortly after noon.; for when the Kanchuki arrived on the scene the sun was still very hot. Now Vijayasena must have taken at least three days to return to Kausambî, so that he must have reached it on the seventh day from his starting from it. So the events mentioned in the Vis'kambhaka, viz. Vindhyaketu's destruction, the loss of the princess and the Chamberlain's resolve to go back to his captive master, must have taken place four days before the events of the first act.

Act II An interval of at least one year (or more) separates the events of the first Act from those of the second; and for the following reasons. (1) It is clearly said in the Praves'aka of the fourth Act that Drdhavarman was in custody for more than one year, and this interval can only be placed between the first two Acts, as the third and the fourth Acts follow pretty closely upon the second. (2) From the conversation between Indivarikâ and A'ranyikâ we learn that a great intimacy had grown up between them. Again from the same conversation we further learn of the Queen's intention to inform the King that A'ranyikâ had reached marriageable age, in accordance with his own bidding that he should be reminded when she reached that age. And in the same scene when the King sees A'ranyikâ and discovers that she is Vindhyaketu's daughter he exclaims—"Oh we have long been robbed" All this points to a long interval. (3) From the King's description of the beautiful scene presented by the

garden attached to the Dháràgrha and the tank in it, it is clear that autumn had just set in ; and that can be the autumn of the next year. The time of action of the second Act therefore, is some day in A'svina, as is evident also from the Queen's observing a fast in honour of the great sage Agastya and her intention to give a Svastiváyana on that occasion which is done after Bhádrapada, (see p. 24 and com. thereon,) and the events mentioned therein take place late in the afternoon, as it is sunset when the King retires to his palace after his unexpected meeting with A'raṇyiká.

Act III—opens with the entrance of Manoramá, rather late in the afternoon of the full-moon-day of A'svina. For in her speech Manoramá tells us that the remaining portion of the play composed by SÁmkṛtyáyani is to be acted before the Queen on the Kaumudi festival, which falls on the fifteenth day of A'svina, and that her friend A'raṇyiká being absent-minded committed a mistake in her acting on the day. A'raṇyiká then enters and appears from her conversation with her confidante Manoramaá to have been deeply affected with love for the King and pining for his company day and night. And from the lips of the Vidúshaka who enters next we learn that the King also is love-sick, passes his nights sleeplessly and finds pleasure in nothing but devising means to obtain a sight of A'raṇyiká'. This shows that we must allow a period of five or six days at least to intervene between the second and the third Acts to account for the deep impression made on the minds of the lovers by each other's sight at their first meeting. When Manoramá sees Vasantaka and learns from him how helpless his friend was on account of her friend A'raṇyiká, she tells him how their meeting was to be brought about that very night when the acting was to be performed before the Queen. Vidúshaka then leaves her, and she starts to go to the play-house with A'raṇyiká, and by the time they enter it, the twilight is already past (अनिकान्ता तत्र सन्धा p. 31). So the action of the third Act begins late in the afternoon of the day and ends when it is bed time, after the breaking up of the Mimie play, by the Queen. See p. 44, King's speech.

Act IV. A few days' interval separates the fourth Act from the third. For in the opening speech of Manoramá she complains of the Queen's long continued anger and of the hardships of confinement to which her friend has been subjected.

This shows that A'raryikā was in prison for some days. Again from the conversation between Śāmkṛityāyani and Vāsavadattā we learn that the A'raryikā-love affair was a recent event. And Vīdūshaka's humorous suggestion to the King to observe a month's fast to gain the Queen's favour and his words farther on इदानीं वसन्तः कथमपि परि-
 त्तमसि p 40, show that not many days, even a week could have elapsed after the events of the 3rd Act. So the interval separating the third from the fourth Act must be a very short one. But we have no means of determining the exact hour of the day when the action of the fourth Act begins. It lasts for a period of about three hours.

(4) GEOGRAPHY OF THE PLAY

See Notes p 49

(5) TECHNICAL REMARKS

It will be easily seen that the Priyadarśikā does not closely follow the various canons found in the Sans. treatises on dramaturgy, such as the Dasarupaka and the Sāhityādarpana, as the Ratsāvallī does. The Sandhis are not elaborated and well proportioned. The Śringārarasa, the main sentiment of the play, is not well developed in its two parts विषय and सङ्गम. In this respect the Māl is far superior to it. In it the king's passion (अनुराग) which is compared to a plant is gradually developed as declared by the poet himself in the words वसुधैव कुटुम्बकम्, सुकुलिन (कुम्भित), and फलेन, see IV. 1. A detailed description of the Sandhis and their angas is not attempted here as it is not of much use to the junior students. As a Nāṭikā the Priya conforms to the rules of dramaturgy on broad lines. As regards the three chief requisites, the वस्तु is प्रख्यात as the story of Udayana and Vāsavadattā was popular at the time the play was written. The Netā or hero is धीरतिलिन (see ante p 9). The Heroine belongs to the variety known as गृया (defined as गृयाः नववयस्य वयसः स्त्री वयसः सप्तः कृषिः। Da., R. II 16). The chief sentiment is छद्मर or love. There is an occasional infusion of Keruna as in the lament of A'raryikā (see pp. 15, 24) and when she drinks poison, in order to put an end to her miserable existence (see p. 54). There is also a slight tinge of the हास्यरस as when the Vidu says एते खण्ड राजानोः

कियापि नर्त्यन्ते (p 38), or advises the King saying मासोपवासं कृत्वा &c. (p. 48). As regards the *denouement* and the general setting the play opens with the usual नाग्दी. The प्रस्तावना is not in its usual style but rather on the model of Bhāsa, as no other character than the Sātradhāra is introduced in it. In it the Sātra informs the audience of the name of the author, the title of the play and the occasion of its performance. Then there is a Viskambhaka in which the chamberlain of Dṛdhavarman, King of the Anga country, briefly narrates the part of the story, a knowledge of which is necessary for the understanding of the events related in the play. The Bija or seed is also cast when the Kanch. says—येन सापि राजपुत्री यथा कथंचिद्दत्तराजायोपनीय &c. (see p. 4). The Mukhasandhi begins where the King commits A'raṇyikā to the care of Vāsavadattā and terminates with the close of the 2nd Act. The Bija germinates and sprouts up when the King sees A'raṇyikā (p. 18) and afterwards clasps her at the neck (p. 20). The प्रति-मुखसन्धि begins with the 3rd Act (see com.) wherein we have the उपसन्धि also. In the प्रति there is यत्न for the attainment of the Phala or the final object; but to have it further postponed the poet has used the device of a गर्भनाटक,* which brings to light the King's intrigue and thus hinders the progress of love. In the fourth Act which is introduced by a Praveśaka, we have the अन्तर्गर्भ and the निवर्तन Sandhis fused together, wherein the final object is attained; and the play closes with the usual Bharatavākya.

(6) CRITICAL REMARKS ON HARSHA'S THREE PLAYS.

Of the three plays of Harsha, the Ratnāvali and the Prayadaś'ikā have the same subject-matter, i. e., the love intrigue of King Vatsa. Four characters are common to both of these plays, namely, King Vatsa, Queen Vāsavadattā, her attendant Kanchanamala and the Vidushaka Vaśantaka Rumanvat, the usual general of the King's army is mentioned

* गर्भनाटक also called गर्भोक्त (An act containing a play in it) is defined as—अङ्गोत्तराभिधौ यो षट्पदात्त समादिमात् । अङ्गोत्तरं स गर्भोक्तः सप्रीति-
वत्त्वनादिः Sah. D. VI. 20 'A Secondary Act, incorporated into a principal Act and having the characteristics of a play in brief, such as its preliminaries, introduction, its Bija and its final end, is called a गर्भोक्त. This device has been used by Bhavabhūti in his Uttār., Act VII and by Rājas'ekhara in his Pālarimāyana.

Ratnā similar schemes are devised for the meeting of the lovers by Vasantaka and a maid servant. Other similar episodes in the fourth Act of both the plays are the imprisonment of Vasantaka and of the princesses and their rescue by the king, in one case from poison and in the other from fire, and the final sanction of the Queen to the marriage of the Heroine of each play with the Hero. Other minor similarities are pointed out in the notes.

The *Priyadarśikā*, however, bears a closer resemblance to the *Mālavikāgnimitra* of Kālidāsa in the general outline of its plot, both being based on the story of Bandhumatī (see *supra* p. xxx). Thus the hand of the Princess Priya is promised to king Vatsa by her father while in the *Māl* an alliance is sought with king Agnimitra by Mādhavāsena by giving him in marriage his sister Mā'arikā. Both Mādhavāsena and Dr̥dhavāsman, Priya's father, are taken prisoners by rival kings and both are finally rescued by the Heroes of the two dramas. Mādhavāsena's minister tries to bring Māl to king Agnimitra, while it is Dr̥dh's chamberlain who tries to bring Priya to king Vatsa. Both meet with accidents: the heroine of the *Māl* is brought by Virasena, the keeper of a border fort and given in charge of Dhāuni, Agnimitra's Queen, while Priya is brought by Vijayasena, the victorious commander of the army of Vatsa, to his master, who in his turn orders her to be committed to the care of his queen Vā'avadatī. Both the Heroines are taught dancing, singing &c., and both are accidentally seen by the respective Kings, and love springs up between the heroes and the heroines of the two plays. To bring about the meeting of the two lovers the mimic play is arranged in the *Priy*, while a dancing exhibition is arranged in the *Māl*. Mālavikā is seen with her attendant in a garden by the King and his confidant and so is A'aryakā in the *Priyadarśikā*. We have Kausikī the sister of Mādhavāsena's minister, in the role of a religious lady, appearing as a friend of the Queen in the *Māl*, and so we have Sāmkṛtyāyani in the third and fourth Acts of the *Priy*. The Vidu's careless talk in sleep in the *Māl* betrays Mālavikā's meeting with the King, while Vasantaka's talk in sleep during the course of the Mimic play brings to light the ruse used for bringing about A'aryakā's meeting with the King in the *Priy*. The magic use of the ring bearing a snake

figure which counteracts the effect of poison in the case of the Vidu who feigns to be bitten by a serpent in the fourth Act of the Mál. has its reflex in the King's counteracting the effect of poison on A'raryiká by means of a charm. And finally we have the true identity of Mál. revealed in the Mál. in the last Act as that of A'raryiká in the present play. The similarities of ideas, expressions &c. found between the Priy. and the Nágáwanda we have pointed out in the notes.

The Nágáwanda is a Nátaka in five Acts and stands on a higher plane than the other two plays which are mere court-comedies. The play is of a unique type, since it depicts the grandeur of self-sacrifice in human life. As Dr. Keith remarks, "Harsha here rises to the task of depicting the emotions of self-sacrifice, charity, magnanimity, and resolution in the face of death" The Hero, Jimútaváhana, penetrated with the ideals of Buddhism, is convinced that to sacrifice oneself for the good of others is the highest duty. He has accepted the doctrine of non-violence and adheres to it so firmly that he will not make war even upon his enemy who has deprived him of his kingdom. When his friend and brother-in-law, Mitrávasu, assures him of an easy victory over his enemy and the consequent restoration of his kingdom to him, Jimutaváhana replies :—

स्वशरीरमपि परार्थे न खलु दद्यामयान्त्रि कृपया ।
राज्यस्य हृते न कथं प्राणिबधक्रीर्षमनुमन्ये ॥

“ I will give my own life for the sake of another in compassion unasked; how then can I consent to the cruel slaughter of men merely for winning a kingdom.” Here Harsha reveals himself in uttering these sentiments Harsha who had been once the hero of hundred battles and who by his brilliant victories over his enemies had become the Paramount Lord in Hindustan, was in the last part of his life a staunch follower of the Buddhist doctrine of non-violence (अहिंसा).

(7) THE PRINCIPAL CHARACTERS ON THE PLAY.

VATSARA'S (THE HERO).

The Hero of the play Priyadarśiká, Vatsarāja a king of Kauśámbi, has many charming legends and stories woven round his name. It seems that his life full of romantic adventures, made a deep impression on the popular mind in old

days, as is clear from the remark in the *प्रस्तावना* of the play, "लाके द्वारे च वत्सराजचरिते" Hence there are no references to his great deeds in this play save one adventure, *vs*, his escape from his captivity, in which he was kept by the powerful monarch, Mahasena Pradyota, of Ayanti, and his carrying off the latter's daughter and making her his Queen. And since the poet chose to write a *Nāṭikā* it was not his object also to present his hero in any of the *serious* aspects of his character. Bound by the hard and fast rules of Sans. Dramaturgy he has cast his characters in the conventional mould. He has taken care to show his hero in the enjoyment of courtly life, the stirring events of his public life having already won for him great popularity. We cannot, therefore, compare him with Agamitra, the hero of the *Malavikāgnimitra*. But comparatively speaking the character of Vatsa is not so well developed in this play as it is in the *Ratnavali*. He belongs to the class of heroes called *वीरहृदिनः*,—'Firm, gay, and tender-hearted'. He is courteous and affectionate to his Queen while engaged in a new love adventure. As soon as he sees a charming young maiden, he falls in love with her and thinks of nothing but meeting her again and making love to her. He is helped in his love intrigue by his companion, the *Vidushaka*, and *Manorama* an attendant of the Queen. In the *Mimā* play in which by a cunning device he is given an opportunity of meeting *A ranyikā*, he proceeds to act towards her in such an ardent manner that he rouses the suspicion of his queen *Vāsavadatta*. When the Queen knows the whole truth and breaks up the play in anger, he apologises to her in all humility and even falls at her feet. Though his Queen does not accept his apology or relent, he tries his utmost to conciliate her. And when the Queen knowing that *A ranyikā* is her cousin *Priyadarśikā*, places the latter's hand in the King's hand, he with delicacy withdraws his hand saying that he is satisfied that his Queen is reconciled. One noble trait of his character, however is brought out when he appreciates the valour of his fallen enemy and ungrudgingly bestows praise on him in the words—*श्रीभिक्षु निर्यकेणुना । सायु निर्यकेणो सायु । सत्पुरुषोचिते मार्गमनुमत्ततो यमार्थे शीघ्रिना एव हरे विरय-केनोर्मणेन (Act I)*

A'RANYIKĀ' OR PRIYADARS'IKĀ'.

Priyadarsikā is the Heroine of the play, as the very name of the play clearly shows it. She is called आरण्यिका up to the time of the *dénouement*, because she was found in a forest. Priyadars'ikā is a colourless character, possessing no striking intellectual or moral qualities. She belongs to the variety of heroines known as गृध्रा, who is defined as—'गृध्रा नवययःकामा रतौ धामा मृदुः कृदि' ; She is represented as a young maiden of rare beauty. As soon as the King catches sight of her he bursts into a panegyric of her beauty ' पातालदुवनावलोकनाधिया किं नागकन्यो-स्थिता । &c. (Act II. 6). When she sees the King she falls in love with him and remarks that her father was right in promising her to him, thus preferring him to other suitors (अयं स महाराजः । वर्याहं तामेव दत्ता । स्थाने खलु तानस्य पक्षपातः ।). She is extremely timid and sensitive. She laments that her passion is hopeless and will never find its fulfilment. She therefore longs for death that would relieve her of her sorrow—सर्वथा मरणं वर्जयित्वा कुतः मे हृदयस्य अस्या निर्गतिः । Fortunately she is cheered up and helped by her friend मनोरमा. But she gives way to sorrow and despondency to such an extent that she actually takes poison. Thus Priyadarsikā evinces none of those qualities which constitute a great character. There is, however, one admirable trait in her character also. She does not reveal her identity to the last, even to her confidante Manoramā and this speaks highly for her keen sense of family honour.

VĀSAVADATTĀ'.

Vāsavadattā is the chief Queen, elderly and majestic. Her love for her lord is sincere and deep and her jealousy proceeds from her true deep love. In the Mimic play, when the King makes love to A'ranyikā, playing the part of the Queen, with great ardour, her suspicion is aroused. And when she learns the truth from the lips of the Vidushaka, who gave out the secret in his drowsiness, she breaks up the play in anger and orders both A'ranyikā and the Vidūshaka to be imprisoned as being accomplices in the plot. She spurns the conciliation and prostration of the king. She is truly a मानीनी (a proud self-respecting woman). She keeps Aranyikā for a pretty long time in prison. She is not easily appeased. When, however, she learns that A'ranyikā has taken poison, she is at once struck with penitence and immediately orders her to be

brought into the presence of the King, who is an expert in the treatment of poisons and magic formulas, for being restored to life. She is an affectionate niece, for we see her plunged in deep grief at the news of the long imprisonment of her aunt's husband (Act IV). The nobility of her mind is seen when she gladly bestows the hand of Aranyika, whom she now knows to be her cousin, Prayadarsika, on the King in fulfilment of her father's promise. In fact the picture of the Queen drawn here, though not so magnificent as that of Dhāriṇī in the *Māli* (see V 19) is quite in keeping with the requirements of a Nātikā.

THE VIDŪSHAKA

The Vidūshaka is a toon companion of the King who amuses him in his lonely hours. He is a Brāhmaṇa but without learning, great wit or wisdom. He is greedy and ever eager to receive gifts. He excites laughter by his appearance, quaint remarks and movements. He helps the King in his love intrigue. When Aranyika is attacked by bees and covering her face with a mantle calls to her friend for help, he cleverly advises the King to run to her rescue silently so that she may clasp him mistaking him for her friend. He is an accomplice in the scheme by which the King gets an opportunity of meeting and making love to Aranyika in the Mīmāṃsā play. But he is light-headed and gives out the truth of the whole plot in his drowsy condition. He, however, sometimes makes very clever and appropriate remarks. When the chamberlain of Dṛdhavarman informs the King that the Kaling king was killed and Dṛdhavarman restored to his throne, the Vidūshaka says in the hearing of the queen, इदंशे अभ्युदये अस्मिन् राजकुले एतत् करणीयम् । (राजानं निदिश्य वीणावादन वाद्यम्) इदंशुजा (आत्मनो वशीभवति वशीकर) प्रकृतस्त सत्पार , (आराधिकां सुचरित्वा) सत्त्वचनमोत्र इति । When the King succeeds in restoring Aranyika to consciousness, the Vidūshaka again significantly reminds the Queen, “भवति वैद्याय परितोषिक विस्तम् ।

DRAMATIS PERSONAE.

—:0:—

MALES.

सूत्रधारः—The stage manager.

पल्लवानः (उदयनः)—The Hero, king of Kauśāmbī.

विद्वरुः (वसन्तकः)—A Brāhmaṇa, the Hero's companion and confidant.

रुमण्वत्—Minister of Vatsarāja.

विजयसेनः—The commander of the army of Vatsarāja.

दिनयषष्ठः—The chamberlain of Drdhavarman.

FEMALES.

भारण्यिका—(Whose real name is विषदाईका, also called विषदर्शना) The Heroine, daughter of king Drdhavarman.

वात्सवदत्ता—The Queen, wife of Vatsarāja and daughter of Mahāsena (also called Pradyota), king of Ujjain.

काञ्चनमाला—An attendant-maid of the Queen

मनोरमा—A maid-servant, confidante of A'raṇyikā.

इन्दीवरिका—A maid-servant of the Queen.

घटीहारी (पशोधरा)—The female door-keeper or portress of Vatsarāja

साङ्गव्यायनी—An elderly holy lady, associate of Vāsavadattā.

PERSONS &c. MENTIONED.

योगन्धरायणः—The chief minister of Vatsarāja.

वृद्धवर्मन्—King of the Anga country and father of the Heroine.
A bard, and Retinue of Vāsavadattā.

SCENE.

Praveśaka of Act I.—some part of the Vindhya forest.

Rest of the Play—Kauśāmbī, the capital city of Udayana.

भूमिका ।

यस्याश्चोरधिकुरनिजुरः कण्डूरो मयूरो

भासो हागः कविकुलगुरुः कालिदासो विलासः ।

हर्षो हर्षो हृदयवगतिः पयराणसु घाणः

केषां नैवा कथय कविताकामिनी कौतुहाय ॥

—जयदेवस्य ।

इह सत्तु सकलविद्याकलाकलाशदिपीठेऽस्मिन्भारते केषां निजयदा.सुरभीकृतदियन्त-
 रात्माः प्रतिभाशालिनः परःशताः कवीश्वरा भामकालिदासादयः स्वकृत्याभरणैर्वाग्धुं
 मण्डयन्ति स्म । तेषां च केचन प्रख्यप्रमोदितरीशकमण्डलाः शब्दसर्गाजितोजित-
 यशस्तु विदग्धपुरीणाः प्रतापमंतापितारिबन्धु वक्रैवप्यार्जवमुग्गादयन्तधकजतिना
 राजानोऽभूकप्रित्यहो नवनवाधर्मनिर्माणचातुरी विधेः । धीमरस्वयोः ह्यातनिगर्भ-
 भिप्रास्यदयोस्फेरुसंरसाने कस्य हि सहृदयस्य चेतः पुनहलितं प्रमोदभिर्भरं च न
 कुर्यात् । एतेषु धीमच्छूद्रकयशांर्यभीमश्रीमोजादिषु कविवृषेवमेगरीभूतः श्रीहर्षा-
 भिवः एवानेभरेभरः चक्रवर्तिश्रीहर्षवर्धनाण्यया पुरातत्तुविदिहृद्यमाणशीर्ति-
 र्मुपतिरितप्रयोदशतादार्ढ्यैः प्राग्भारतभूमण्डलं प्रशशाग । यस्य च मियद्भ
 शिक्षा—रत्नायली—नागानन्दतमास्यै रूपप्रयमस्य यादगिहान्त.करण-
 प्रद्वेनेनात्मनो निर्मानुर्यधार्थनामर्तं प्रह्यावपदपिहानां हर्षे संरधंयप्राटकनिधयेषु
 गुणानुहृन्पादरीयर्नि । यस्य चेभ्यस्य गभ्यो गयकविपूर्धन्यपद्वीमास्तः वाद-
 म्पयाः प्रभेता धीमन्वाणः रसस्वामिनः सूरस्य यदान्यस्य विद्यान्तस्वोदारचरितस्य
 चरितभाष्यापिसारस्येण गुन्द्रलिनहृदयं निवगन्ध । सोऽयं चित्तबन्धारी हर्ष-
 चरित्ताम्यो गयबन्ध एव धीहर्षनुरनोरेनिहृसादिविज्ञाने प्रधानतया महायता
 समुगच्छति प्राचीनवार्ताविकिदिपूलासिति गुर्वेदितमेव गुषियाम् । केचित्तु नव्य-
 विदिश नागानन्दादिरूपप्रणेतृषु न धीहर्षरधेननुरनेः किं तु हृन्पाप्यगस्य तद-
 नुवीचिनः कपेतिमन्वमानाः मासहं प्रव्यनिहृन्ने । तेनपि भिप्रभिप्रननप्रणस्या महती
 विप्रनिहृतिः । केविहृयोवितनिगन्धकहृपरहनः धीमनो भागस्य, धन्ये हर्ष-
 कर्षनाभिरपविशतारविदशान्तेहृगनस्य भावहृस्य, काने चोपदिनिर्दिहृगसमीरु-
 प्राणस्य धीवाणस्य न कर्षविदति तावच्छ्रीहृस्य त्रिपदिर्दि ह्यराशामिनि
 नातासंरतनुसरणगीण कम्प्रममाणाः कृष्टमिति चेतः शिष्टाणाम् । सोऽयं गवो-
 ड्युदगपुरो न शिषतानीदन्वकशानाण्णदा इति सविम्भं विमर्शान्दप्रमा-
 निरीति नत्र परतं प्रपूते ।

धीमन्दी गवंत्र भागशालितागदिमहाहृन्पुदितयपानुपगणरः सारुन्पु
 वेदनीदेव शिभिनाप्रमितासिति सुरुमेणकणेरदणम् । दां च शीते धीवेहृद
 हृपुनरार्दनाग—“अनन्तः धाननृपस्य गम्पतीधनान्दभूमि । वेदभ-

रीतिः कृतिनासुदेति सौभाग्यलभप्रतिभू पदानाम् ॥ ” इति । प्रसादश्रेयमाधु-
र्यादिकाल्यगुणैर्द्विगुणीकृतसरसत्वमस्य प्रबन्धप्रये सर्वत्र समुत्सतितराम् । पदे
हसमस्तपदप्रचुरप्रचारादश्रेय न सरलयाः सुस्पष्टया वाचो निबन्धनात्कविरस्यं भवभू-
त्यादिपश्चात्तनम्ब्यपक्षेया सुतरां संमानार्हं इति संमतमेव विपधिताम् ।

एतदशेषप्रबन्धप्रये परस्परानुगुणगुणगणनक्रमेण रत्नावलीसमाख्या नाटिकैव
शेखरीभूना ‘अमुद्दिशाह कुन्नीमते धीदामोदरुता’— “ आश्लिष्टसंविन्द्वं
सत्सात्रसुनर्गैर्भोवितं सुतराम् । निपुणपरीक्षमच्छं राजति रत्नावलीरदनम् ॥ ”
इति । तदपेक्षया प्रियदर्शिका अतीव न्यूनगुणा । नागानन्दं त्वरय कवे’ चरमेव
कृतिर्भवेदिति तस्य शान्तरसप्रधानाद्गुणस्वरूपात्सुव्यजमेव । नाटकदृष्ट्या गुणपर्यालोचने
मध्यस्थतामाहूडं च । प्रियदर्शिकाया नाटिकारत्नेन चत्वार एवाङ्काः । अत्र नायकः
सुविरायातचरितमौरभो वृहत्कथादिषु वर्णितहारिदुत्तान्तो वत्सराज उदयनो नाम
धीरललितः । तस्य च उज्जयिनीनृपतेर्महासेनस्य प्रद्योतेत्यपरनामधेयस्यात्मजा
वासवदत्ता फली यात्र देवीति शब्देन व्यवहृता । नायिका च दृढदर्मानाश्रो राज्ञो दुहिता
प्रियदर्शिका यस्या अत्र आरम्भिकेतिनाश्रा व्यवहारः । सा च मुग्धा । रसोऽत्र प्रधानः
भ्रङ्गार एवाङ्गी । इतिवृत्तं चास्या वृहत्कथावर्तिवत्परराजचरितं कण्ठुमतिचरितं चोपजी-
व्योपनिबद्धम् । अस्यां च नाटिकायामुपवर्णितं कथानस्त्वङ्कानुक्रमतो विभक्तं सारांशरूपेण
अध्येतृणां सुखावबोधायानोपनिबध्यते—

प्रथमाङ्के तावनान्दीपाठानन्तरं सूत्रधाररूपेण नाटिकाया वास्या कर्तुर्नामानिर्देशा-
देशन्यासाः । ततो विष्कम्भके दृष्टवर्मवृत्तैः कञ्चुकिनः प्रवेशस्तनुतेन पूर्ववृत्तस्य वस्तुन-
किमपि निवेदनम् । तेषां—अङ्गाधिपतिर्दृक्वर्मा मत्प्राभ्यंमानापि स्वदुहिता कथमनेन
वत्सराजाय दत्तेति बहानुशयेन वासराजो वन्द्यनाम्न निरर्तते इति च लम्पटश्रेण कलिङ्ग-
राजेन सहस्रागत्य बलादवस्त्रं च गात्रप्रहारजर्जरीकृतो बन्धनं नीतः । तस्य तस्मिन्वस्त्र-
न्दसम्भ्रमे द्रिष्ट्या कथंचिद् दृष्टा तदुहिता प्रियदर्शिका ‘अतःश्रे नात्र स्थातुं युक्तं यथा-
धर्मचिद्रेता वत्सराजायोफलीय स्वामिनमनुर्गं करिष्यामीति मन्वानेन तत्पञ्चुकिनापराध
दृष्टवर्मणो मित्रभावान्वितस्याठविभस्य नृपस्य विन्ध्यकेतोर्गृहे स्थापिता । स च कञ्चुकी
नातिदूरस्थमगम्यतीर्थं ध्यानार्थं गतः । यदा स निवृत्तस्तदा तत्स्थानं पर्यपि सह विन्ध्यके-
तुना स्मर्तव्यतां नीतमपश्यत् । ततः स्वामिनभेय गन्वा तस्यादपरिचर्यया जीविनं सफळदि-
ष्यामीति सोपि निर्गतः । तदनन्तरं वत्सराजविदूषकयोः प्रवेशे वत्सराजेन भृत्यादीनामा-
त्मन्यविवला निष्ठा दृष्टा वासवदत्ता च श्रीरत्नमासादितमिति वन्द्यनप्रसंगा । ततो विन्ध्य-
केतोरादि वदुन्यहानि विजयगेनस्य प्रेषिन्स्य न चाद्यापि कोपि तमसाशादागत इति
चिन्तापराय राज्ञे प्रतीहर्मा प्रविश्य देव विजयरोनोऽमात्येण रमथ्यान्प्रतीहारभूमिमुपसि-
त्तारिति न्यवेदयत् । प्रवेशे लम्पटात्तौ च ही प्रविशोपरिगताम् । कुदालप्रजानन्तरं
विजयगेन कथय विन्ध्यकेतोरुत्तान्तं विस्तरतः धेनुमिच्छामीति राजादिशे विजयगेनो
यथाऽवर्तिने प्राप्तेन निगलतो वरस्य तुमुलकलकलेन प्रतिशुद्धं विन्ध्यकेतुः केगरीव
विन्ध्यकेदरादिगन्व गथासुं भेदिता निरयमहायः सन् गुपुषे यथा च नि शोपिताहाय

एक एव विमर्दिताभिश्चबलक्रोधवेगो दास्यतरं संप्रहारं कृत्वा शत्रुबलश्रितयमाकुलं कृत्वा शत्रुप्रहारशतजैरितोस्वक्षा युधि निहतस्तथा सर्वमान्यत् । व्यगुणयथ देव सवन्धुपरिवारे हते विन्धकेतोर्भेदमन्युपलब्धाभिजात्यानुभवा कन्यका तद्दृष्टित्यस्मान्भिरानीता द्वारि तिष्ठति । तां प्रति देवः प्रमाणमिति । तत एतां वासवदत्तायै समर्पय । तच्छ्रव्या च देवी भगिनीवुष्या लयेयै सर्वदा द्रष्टव्या विशिष्टकन्यकोचिते नृत्यगीतादि सर्वे शिक्षयितव्याचेति प्रतीहारीमादिदेश । वामवदत्तापि तामरण्याद्व्येव्यारभ्यिकाशब्देन व्यपदिष्टा स्वान्तःपुरेऽस्थापयत् । तदनन्तरं मैतालिनेनावंक्षितमप्याट्टसमयः भ्रानार्थमुदति-
पुत्ररपतिः । साह च मन्वन्तमन्यन्तरं प्रविश्य कृतयथोचितक्रियाः सत्कृत्य विजयसेनं कलिहोच्छित्तये प्रेषयाम इति ।

द्वितीयाङ्के तावत्प्रथमं राज्ञो विदूषकेण सह प्रवेशः । तत्र गृहीतप्रतागुणवारकृशां स्त्रियां द्रष्टुं सोत्कण्ठो वसराजो वयस्येन वसन्तकेन सहोत्कण्ठाविनोदनार्थं धारागृहो-
द्यानं जगाम । अत्रान्तरे अगस्त्याय महर्षयेऽर्धं दातुकामया देव्या शोकालिकाकुसुम-
मालां ऋषु गृहीत्यागच्छेत्याज्ञप्ता इन्दीवरिका नाम चेटी धारागृहोद्यानदीर्घिकायाः कमला-
न्यवचित्य लम्बागच्छेत्यादिष्टया आरभ्यिकया सार्धं तदेवोद्यानमागतवती । यावच्च धारा-
गृहोद्यानधिया स्फुटपङ्कजमन्तिहारिण्या हंसस्वनपुष्पसौगन्ध्यादिना रम्याया दीर्घिकाया
दर्शनेन चाह्लादितचित्तो नृपो वसन्तकेन सह संभाषमाणस्ततश्च तावदारभ्यिका तत्रा-
गता प्रत्यक्षचरीवोद्यानदेवता विदूषकेण दृष्टा । राज्ञे निवेदिता च । किञ्चिदयं नागकन्या
भवेदाहोस्त्रिन्मूर्ता कौमुदीत्यादि वितर्कयन्नृप इन्दीवरिकारभ्यिकयोर्मिथआत्पात्तां विन्ध-
केतुर्दृष्टेति ज्ञातवान् । अत्रावच तस्यामनुरक्तचितः । तदनन्तरं कमलान्यवचिन्वती
मधुकरैरायास्यमानाऽरभ्यिका तन्निवारणार्थं स्वसखीमाह्वयत् । तथा ता दृष्ट्वा विदूषको-
पदेशाद्राजा तृणीनुपगसारं तमवालम्बत च ररतीवुद्धपाऽरभ्यिका । वसराजोपि तां
कण्ठे जग्राह स्वोत्तरीयेण भ्रमराभिवारयितुमोरेने च । राजानं दृष्ट्वा ससाध्वसं दूरमपकृता
आरभ्यता ते सस्पृष्टे पश्यन्ती स्वगतमाह अयं स महाराजो यस्याहं तौतन दत्ता । स्वाने
सल्ल तातस्य पक्षपात इति । अत्रान्तरे राखीराहाभ्यर्थनामतामिन्दीवरिकां दृष्ट्वा राजा व-
सन्तकश्च कदलीमूहं प्रविश्य स्थितौ । निर्गते चेन्दीवरिकारभ्यिके । वसराजोप्यारभ्यिकया
हनचित्तः क उपायः पुनरेतां द्रष्टुमिति पिंग्तयन् परिणतप्रार्थं दिवगं दृष्ट्वा स्वयस्यो
गृहान्यन्तरं प्रविवेश ।

तृतीयाङ्के तावत्प्रथमं 'दृष्टे मनोरमे यः स साङ्कल्यान्यनार्थपुत्रस्य मम च
वृत्तान्तो नाट्योपनिबद्धस्तस्य नर्तितव्यशेषमय युष्माभिः कौमुदीमहोत्सवे नर्तितव्यमिति
देव्या वासवदत्तादाज्ञप्ताया मनोरमायाः प्रवेशः । सा च ह्यः सन्तु आरभ्यिकया प्रियसत्त्वा
शून्यहृदययान्यथैव नर्तितमय पुनर्वासवदत्ताभूमिकया तथा यदि तथा क्रियते ततोत्सवं
देवी क्षुष्यति । अतस्तामन्विश्वोपालस्य इति मनसि कृत्वा धारागृहोद्यानदीर्घिनामा-
गतवती । अपश्यच्च तां कदलीमूहं प्रविशन्तीम् । ततस्तस्या विभ्रन्धभाषणाद्भ्रन्सनुपैतु-
रक्षेयमिति ज्ञात्वा तामुपगृह्य समाधाय मदनसन्तसगात्रायास्तस्याः शिशिरोप-
चारेण संतापे लघुकर्तुं प्रायतत । अत्रान्तरं आरभ्यिकायां हडमनुरचेन बलराजेन प्रहितौ

चरान्तकस्तत्रैवाजगाम । अवर्षयन्नात्मन मुहुद आरुणिकाया कृते जाता दुःखस्था सा चात्मन सह्यास्तादृशीमवस्थां हस्मै । ततो वचन्तवैनातिलज्वालुया ते प्रियसखी सत्यमेतयो समागमो भविष्यतीत्युक्त्वा मनोरमा-अथ रात्रावस्माभिर्भगवया साङ्कत्यायन्या वृत्तिरुदयनचरितं नाम नाट्य देव्या पुस्तो नानैतम्यम् । तत्रारुणिका वासवदत्ता भविष्यति । अहमपि वत्सराज । तत्ररितेनेव सर्वे शिक्षयितव्यम् । तदागत्य स्वयमेव स्वां भूमिना कुर्वाण समागमोत्सवमनुभवतु महाराज । इति तस्य वर्षेऽकथयत् । धमत्-कोपि हृद्यो यान्देव युवां नेपथ्यग्रहण कुरुष्वस्तावदेवाहं ययस्य गृहीत्वागच्छामीत्युक्त्वा स्वभर्तुरन्तिकमयात् । मनोरमापि स्वसाम्या सह प्रेशागृहमगात् । तत प्रवृत्ते गर्भनाटके मर्तुरभिनयानिशयमसहमाना कुपिता वासवदत्ता भगवत्याधिक कल्पित वाक्यमिति सरोपमुक्त्वा कायनमालासहिता प्रेशागृहाग्निगता । इत्य तथा चित्रशालाद्वारे सुतो वयन्तः । ततो राज्ञाप्यत्र भक्तिरान्यमत एत बोधमिता पृच्छामीति कानमालामुक्त्वा तथा कृत्वा तमपृच्छत् । सोपि धूर्त्तार्धमुत्त मवल्यमेव तन्त्रमगुलीहृतवान् । वासवदत्तापि यथ्यामयं द्रक्ष्यामि तावदस्य प्रेशणीयमिति मनोरमामुक्त्वा मृत्यन्त राजानं गद्या आरुणिकां च हृत्तेनाकृत्य इन्दीवारेके गृहाणेमामिति दासीमादित्य राजा पादपतनेन प्रसाद्यमानापि अहृत्स्यैव प्रमाद गता । ततो वसराजोपि शयनीयं गत्या देव्या प्रसादनोपाय चिन्तयामीत्यभिधाय निष्क्रान्त ।

चतुर्थ्याङ्के प्रवेशके मनोरमा प्रथम देव्या दीर्घरोपनां स्वसाम्याया आरुणिकायाश्च चित्रधनमाधिष्ठत्यालान उद्वेगम निष्करोति । ततस्थां मिलिता कायनमाल्य मकथयन् । अथ देव्या स्वमात्राद्वात्स्या प्रेक्षितो स्त्रयाधिपत । तस्मिन् स्थितान्-मागीत्-तव मातृस्थाने स्थिताया मम भगिन्या भर्तुःपुत्रमेव समधिक रात्रगरं कलि-इहृत्केन बद्धस्य । तन्न युचमेव पुत्रान्तं धुयापि समर्थस्य ते मर्तुःश्रीमदासिन्यमवल-मिन्तुमिति । तद्वाचना प्रवृत्ति दुर्भनायमानैव देवो तिष्ठतीति । तदनन्तरं देव्या सह साङ्कत्यायन्या प्रवेश । तत्र यावत्साङ्कत्यायनी नेरुतो यगराज इत्यादिवचनोपन्यासेन देवी मातामति तावत्सया एव प्रगादनार्थं वनराजोपि तत्रोपस्थित । तत साङ्क-त्यायन्या भद्रगतदेवीवैमनस्वहर्तुःपुत्ररात्र आह-देवि नाहमस्मिन्विषये उदासीन आसाम् । अनिमहान्तरलुफाल मम कलिद्रोचिष्ठान्ये विषयगेने प्रेषितम् । कतिपयान्यन्यद्वानि तन्मादानं या आगताया । अथ शो वा कलिद्रुहत्तं गुप्ते बद्धं हने वा धोष्य-नीतिः । तच्छ्रुत्वा यागवदत्ता यावदेवागत परितोषं दर्शयति तावदेव निहत्कलिद्रो-दशयमेरुपुरिना विनययगुना मनोतो विजयगेतो स्त्रयप्रवेशानुत्त एव राजानं प्र-पय स्थित । निवेष्टिः १५ पुस्तिका रात्राये प्रविष्टारिन्त्य रत्रमेव कृत्वागदन्तं पुरं गदेश । अत्रान्तरे मनोरमा गर्भप्रसंगेय मर्तुनि आरुणिका वाक्यमिरेणानीं वि-पं न्या प्राणमहाये वर्त्तने इति कामवदत्तायै न्योदयत् । ततो देव्यायया तत्रागतासिद्धि-नामत्रेच्छाद् गृहीत्वादिदियेन कस्यपेन विक्रियता स्त्रयागुःभूत् । तां हृत्पमेव या चित्रन्त्या मे राजपुत्री प्रियदर्शिना मे अगिनीति विनयगुं गदत्त्या आकट । तत्र-इत्यन्ति-अनेन प्रीयता देवी वागवदत्ता राजो हने प्रियदर्शितामर्षिणी यगराज-च प्रियेन परिपूरीताम् । उग्रमहता चर्षं नाटिका भरतवचनेन कविता ॥

श्रीहर्षदेवविरचिता ।

॥ प्रियदर्शिका ॥

॥ प्रथमोऽङ्कः ॥

धूमव्याकुलवृष्टिरिन्दुकिरणैराह्लादिताक्षी पुनः
पश्यन्ती वरमुत्सुकानतमुखी भूयो हिया ब्रह्मणः ॥
सैर्न्या पादनखेन्दुदर्पणमते गङ्गां दधाने हरे
स्पर्शाद्दुत्पुलका करग्रहविधौ गौरी शिवायास्तु वः ॥ १ ॥

अपि च ।

कैलासाद्रावुदस्ते परिचलति गणेप्लुसत्कौतुकेषु
क्रोडं मातुः कुमारे विशति विषमुचि प्रेक्षमाणे सरोपम् ।

मौलौ पुण्यप्रवाहा हरसरिदमला राजते यस्य वाङ्मौ
कालः कण्ठे तनो वा विभुवनभयद्वयश्च भक्तातिहारी ।
पथेपुर्णस्य शत्रुर्भवति भगवतो भन्दनो वातिशस्त-
स्तरमे सर्वेश्वरस्य प्रणतिरतिशयानदकंशय मेस्तु ॥ १ ॥

अथ तत्रभ्रतान् महाकविः श्रीहर्षदेवः प्रियदर्शिकां नाम नाटिका रिरचयिषुः प्रारि-
षितस्य ग्रन्थस्याविप्रसमाप्त्यर्थं महत्त्वस्यावश्यकर्तव्यतया पूर्ववद्ग्रन्थानामभूतामष्टपदां
नान्दी श्लोकद्वयेन तावदुपनिबध्नाति-धूमेति । गौरी पार्वती च सामाजिकानां
शिवाय कल्याणायास्तु । कीदृशीत्याह-—करग्रहविधौ विवाहमङ्गले धूमेन ह्यमानशमी-
पङ्कजजादिसंपर्काद् वैवाहिकामिसमुत्थितेन ध्यातुले दृष्टी नयने यस्याः सा तयोष्ठा ।
पुनः इन्दुकिरणैः शिवशिरस्थचन्द्रमयूरीः आह्लादिते प्रमुदिते अक्षिणी यस्याः सा
तयोष्ठा । तथा च उत्सुकोत्फुल्लिता सती वरं पतिं पश्यन्ती । भूयः ब्रह्मणः पुरोधसश्च-
त्रुर्पुण्यान् हिया लज्जया आनतमवनतं मुखं यस्यास्नादक्षी । पुनश्च पादयोः नग्राः पादनला
इन्दव इव पादनखेन्दवः । ते एव दर्पणानि तानि गते प्रतिफलिते गङ्गां दधाने हरे सैर्न्या ।
सपत्नीदर्शनेन आतासुयेत्यर्थः । पुनश्च स्पर्शाद् हरकरस्पर्शादुत्पुलका जातरोमाया । शार्दूल-
खकिरिडितं पृत्तम् । ततःशर्ण-सूर्याभैर्येदिमः सजौ सततगाः शार्दूलविकीरिडितम् ॥ इति
॥ १ ॥ विप्रवाहुत्वराङ्गया पुनरपि महत्त्वमन्वयवनि-अपि चेति । कैलासेति ।
कैलासाद्रौ वेत्तासपर्वते उदस्ते रावणेनोत्थिते परिचलति कम्पमाने सति । गणेषु
प्रमथादिषु वःसदाविर्भवतीतुकं येनां तथा सत्सु । कुमारे कार्तिभेये मातुः क्रोडं
भुजान्तरं विशति सति । विषमुचि शिवस्याभरणभूने सर्वे सरोपं किमिदमिति प्रेक्षमाणे ।

१ पश्यन्ती च समु० २ अतमुखी ३ भूयोदिया ।

पादावष्टम्भसंबद्धपुपि वृशमुखे याति पातालमूलं
 कुन्दोऽप्याभ्रिष्टमूर्तिर्भयघनमुमया पातु तृष्टः शिवो नः ॥ ९ ॥
 (नान्यन्ते)

सूत्रधारः—(परिसम्य ।) अथाहं वसन्तोत्सवे सचतुमानमाहूय
 नानादिग्देशादागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः ।
 यथास्मत्स्वामिना श्रीहर्षदेवेनापूर्वास्तुरचनालंकृता प्रियदर्शिका नाम

तथा च पादस्य हरनरणस्य अयष्टम्भेन निर्भरनिरोक्षेण शीघ्र विद्यमानं व्युत्सव तस्मिन्
 दशमुखे पातालमूलं याति सति । रावणचेष्टितेन कुन्दोपि भगेन पर्वं हर्षं यथा तथा उमया
 आलिङ्ग्यतिरसा तृष्ट प्रीत शिव य पातु ॥ स्वयंरा वृत्तम् । साक्षणं—नक्षेत्रीनां
 प्रयेण त्रिमुनियतियुता स्वयंरा र्थातितेयम् । इति ॥ २ ॥ श्लोकपादस्यापि पदलाभ्यु-
 पगमादष्टपदेयं नान्दी । तदुक्तं भाट्यप्रदीपे—श्लोकपाद पदं पेशित्युत्तिष्ठतमथापरे ।
 परेवान्तरपापयैरस्वरूपं पदमभिरे ॥ इति ॥ नान्दीश्लोकत्वादुभयोरसौ भूदेवतायो
 मगण प्रयुक्तस्तेन गणशुद्धि । उक्त च भामदेन । दोमं सर्वगुह्येते मगणो भूमिदेवत ।
 इति । नान्यां मनाक् काव्यार्थसूचनं कर्तव्यमित्युक्तत्वात्तस्मिन्नापि तथा वृत्तम् । तथाहि
 प्रथमश्लोके सात्त्वं गौरीशब्देन नायिकारण्यका धूमप्यालुल्लट्टिरित्यनेन तस्या राषितु-
 र्दृष्टमेव कलिद्वन्द्वतच्छतविपत्तिजो विपाद इत्युक्तिरिष्यते । तस्या वस्तुकिना
 वृत्तम्भवाद्गते सुहृत्पुत्रस्य दिव्यधर्मोराधयत्प्रभादप्ये पर्यन्ती परमित्यनेन तस्या-
 यादृच्छिन्नं वनराजदर्शने तदुत्पत्ते सात्त्वागमोत्पत्त्यर्थं लिया भद्राण इत्यनेन स्वागुरागस्य
 राश्या परिजनज्ञानाभिरिद्विर्षया गोपी रोधेय्यादिना गर्भनाटकं मनोरमायाः स्थाने देवी-
 विप्रलम्भपूर्वं स्वयमेव मृत्युता राज्ञः रोगतामारण्यका ह्य देव्या धारुया एसात्तुपुलका
 इत्यनेन नायिकाया द्वितीयाद्दे वष्टवित कमलमाननमित्यत्र सूचित सापुलकत्वमित्याद्य-
 र्थजातं सूचितम् । द्वितीयश्लोकगतेन च कैलारगप्राप्त्यादिना कलिद्वन्द्वराजश्वे इत्यनेनो
 राज्यपरिभ्रंश पादावष्टम्भेत्यादिना कलिद्वन्द्वस्य य सराजरीनिनाक्रान्तनियमस्य दुर्ग-
 प्रवेशस्तद्विनाशाय आश्रिष्टमूर्तिरित्यनेन इत्यनेन पुनाराज्यप्राप्त्या पतिवृत्त्या राश्या
 राज्ञो हस्ते प्रियदर्शिकोत्तमर्षंगमित्यादि प्रबन्धार्थं सूचित ॥

नान्यन्त इति—नान्दीलक्षणमादिभस्ते—वशाशीर्भमस्त्रियारूप श्लोक काव्यार्थ-
 सूत्रम् । नान्दीति कथ्यते तस्या पदभेदिनियमोपि वा । नान्दीपदेर्द्वादशभिष्टाभिर्गायले-
 कृता ॥ इति । एतन्निष्ठकिर्वाद्यप्रदीपे—नान्दिति काव्यानि कवीन्द्रगाः पुत्रीक्या
 पारिपदाय सन्त । यस्मादल राजनतिन्युर्गमं तस्मादियं सा कथितेद नान्दी ॥ इति ।
 सूत्रे प्रयोजनानुगुणं धारयति सूत्रधार । साक्षणं—नाम्नस्य यदुत्पन्नं तस्यैव स्थान-
 धीचरम् । रङ्गदेवप्रवृत्ताष्टसूत्रधार उदीरित ॥ अमृतवन्दुणाभेत्तु कवेरि च वस्तु ।
 रङ्गप्रतापनगैः सूत्रधार इहोच्यते ॥ इति । नाना दिशो येषां ते नानादिना । ते च
 ते देशाय तेभ्य आगतेन । अविद्यमानं पूर्वं यस्याः सा अपूर्णा । अपूर्णा या कस्तु
 इतिहास तस्य रचना पटना तथा भवेत्तना । प्रियदर्शिका नामेति । नाटिका सदनादीनां

नाटिका कृतेत्यस्माभिः श्रोत्रपरंपरया श्रुतम् । न तु प्रयोगतो दृष्टा ।
तत्तस्यैव राज्ञः सर्वजनहृदयाह्लादिनो बहुमानादस्मासु चानुग्रहबुद्ध्या
यथावत्प्रयोगेण त्वया नाटयितव्येति । तद्यावन्नेपथ्यरचनां कृत्वा यथा-
भिलषितं संपादयामि । (परितोऽवलोक्य ।) आवर्जितानि सामाजिकमनां-
सीति मे निश्चयः । कुतः ।

श्रीहर्षो निपुणः कविः परिपद्येषा गुणग्राहिणी
लोके हारि च वत्सराजचरितं नाट्ये च दक्षा वयम् ।

वस्त्वैकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-

मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥ ३ ॥

(नेपथ्याभिमुखमवलोक्य ।) अथे । कथं प्रस्तावनाभ्युद्यते मयि विदितास्मद्-
भिप्रायोऽङ्गाधिपतेर्दृढवर्मणः कञ्चुकिनो भूमिकां कृत्वास्मद्भातेत एवा-
भिवर्तते । तद्यावदहमप्यर्नन्तरभूमिकां संपादयामि । (इति निष्क्रान्तः ।)

इति प्रस्तावना ।

नायिकाभिर्विशेषणम् । इत्युक्त्या नायिकाया नाम्ना नाटिकाभिर्देशः । नेपथ्यं नाट्योचित-
वेषरूपनं रङ्गभूमिर्वा तस्य रचना । नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रस्तावनाम् । इत्य-
जयः । आवर्जितानि अभिमुखीकृतानि वशीकृतानि वा । समजन्यस्मिजना इति समाजः ।
अधिकरणे घम् । समाजं समवयन्ति सामाजिनः । ' समवायान्समवैति ' इति ठक् ।

श्रीहर्षइति । श्रीहर्षः कविः निपुण रमणीयकाव्यनिर्माणकुशलः । एषा परिपद्यपि
गुणग्राहिणी । लोके वत्सराज उदयनः तस्य चरितं हारि मनोहरम् । वयं च नाट्ये
अभिनयेनावधानुदृती दक्षा निष्णाता । इह नाटिकाप्रयोगविषये उक्तेषु गुणेषु वा ।
एकैकमपि वस्तु वाञ्छितफलस्याभीष्टार्थसिद्धेः पदम् । किं पुनः मद्भाग्यस्थोपचायध-
र्कपात्समुदितः अयं गुणानां गणः फलप्राप्तेः पदं स्यादिति वक्तव्यमित्यर्थः । शार्दूल-
विक्रीडितं वृत्तम् ॥ ३ ॥ अथाहमित्यारभ्य भारतीयतिः । भारती संस्कृतप्रायो वाग्व्या-
पारो नट्यप्रयः । इत्युक्तलक्षणा । तस्याश्चत्वारि अङ्गानि । प्ररोचना धीधी प्रहसनं
प्रस्तावना चेति । तत्र प्ररोचनेयम् । काव्यायांपत्तिरलङ्कारः । प्रस्तावनाभ्युद्यते प्रस्तावनां
प्रयोजने । कञ्चुकिनः—अन्तःपुरचरो राजा, वृद्धो विप्रो गुणाद्वितः । सर्वैकार्यैर्द-
कुशलः कञ्चुकीत्वभिधीयते ॥ मानुषप्राचार्या अपि आहुः—ये नित्यं सत्यमप्यत्रा
कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥ इति । भूमिका
वेदप्रहणम् । प्रस्तावना—एतत्क्षणं—नटी विदुषको वापि परिपार्थक एव वा । सूत्रपारेण-
सहिताः संलापं यत्र कुर्वते । चित्रैर्वाक्यैः स्वरार्योत्थैः प्रस्तुताशेषिभिर्मिथः । आमुखं
तनु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ इति ॥ अत्र कर्तुमिष्टाणि प्रस्तावना न कृता ।

१ श्रुता. २ न घयो ३ बुद्धया वा ४ सामाजिकानां. ५ निधाय कृतः. ६ आगत -
श्रीकञ्चुकिकर्तृश्रीकामादाय. ७ अरमत्तानः. ८ अन्तरङ्गः, नदर्थः.

प्रथमोऽङ्कः ।

(तत्र प्रविशति कञ्चुकी ।)

कञ्चुकी—(संशोकभ्रमं नाटयन् । निःश्वस्य ।) कष्टं भोः कष्टम् ।

राज्ञो विपद्बन्धुदियोगदुःखं देशच्युतिदुर्गममार्गत्वेदः ।

आस्याद्यतेऽस्याः कटुनिष्फलायाः फलं भवेत्क्षिरजीवितायाः ॥४॥

(संशोक राविस्मयं च ।) तादृशस्यापि नामाप्रतिहतशक्तिप्रयस्य रघुदिलीप-

नलैतुल्यस्य देवस्य दृढवर्मणो मत्प्रार्थ्यमानाप्यनेन स्वदुहिता वत्सरानायं

दत्तेति बद्धानुशयेन वत्सरानो बन्धनात् नितर्तत इति च लब्धवन्ध्रेण

सहसामत्य कलिङ्गहतकेन विपत्तिरिदृशी क्रियत इति यत्सत्यमुपपन्नमपि

न श्रद्दधे । कथमेकान्तनिष्ठुरमीदृशं च दैवमस्मासु । येन सापि राजपुत्री

यथाकथंचिदेना वत्सरानायोपनीय स्वामिनमनृणं करिष्यामीति मत्वा मया

तादृशादपि प्रत्यकालवारुणाद्वस्वन्दसंभ्रमादपवाह्य देवस्य दृढवर्मणो

मित्रमावान्वितस्यैवारविस्स्य नृपतेर्विन्ध्यकेतोर्गृहे स्थापिता सती ह्यनाय

नातिदूरमित्यगस्त्यतीर्थं गते मायि क्षणात्कैरपि निपत्य हते विन्ध्यकेतौ रक्षो-

भिरिव निर्मानुषीकृते दग्धे स्थाने न ज्ञायते कस्यामवस्थाया वर्तत इति ।

निपुण च विचिन्तमेतन्मया सर्वं स्थानम् । न च ज्ञातं किं तैरेव दम्भुभिर्नि-

ताथवो दग्धेति । तर्हि करोमि मन्दभाग्यः । (विचिन्त्य ।) अये । श्रुतं मया

बन्धनात्परिभ्रष्ट प्रद्योततनयामपहृत्य वत्सरानः कौशाम्बीमागत इति ।

तानन्तरेणापि कञ्चुकिप्रवेशामुच्यते । अतः प्रोक्तेयमिति बोध्यम् । राज्ञ इति ।

राज्ञ मत्स्वामिनो दृढवर्मण विपत् । बन्धुनां वियोगस्तेन दुःखम् । देशात् च्युति

प्रव्रश । दुर्गमे दुस्तचरे मार्गे मार्गमग्नेनेत्पर्यं । खेद भ्रम । कटु दुर्विषाका

रुक्षा वा निष्फला च वा क्षिरजीविता दीर्घांसुस्व तस्या एतत्फलं मया आस्ता

यते ॥ उपजातिर्वृत्तम् ॥ ४ ॥ अप्रतिहतकुण्डित शक्तिप्रयस्य यस्य तस्य । प्रभुशक्ति

उत्साहशक्ति मन्त्रशक्तियेति शक्तिप्रयम् । बद्ध अनुशय दीर्घद्रेपो येन । अनृणम्

विद्यमानं ऋण यस्य तथाविधम् । तदिच्छामनुत्तरेत्यर्थः । अवस्वदेगियोगस्तस्य

सभ्रमात्सम्भ्रान् । अट्टयां भव आटविक्रतस्य । विचिन्तमन्त्रिणम् । दम्भुभिर्धारे ।

प्रद्योत उज्जयिनोनायक महासेन । सगधेश्वर इति कथासरित्सागरे । कौशाम्बीमागतने

१ शोक, संशोक भ्रम. २ सशाकवि०. ३ नहुद. ४ म-मार्पणे ५ वत्सरानत्य.

६ राजोपि दृढवर्धने बतने ७ विचिन्तया ८ सापि न ९ अथवा किमिदं १० एव श्रुत-

किं तत्रैव गच्छामि । (निःश्वस्यतामनोऽवस्थां पश्यन् ।) किमिव हि राजपुत्र्या
विना तत्र गत्वा कथयिष्यामि । अये । कथितं चाद्य मम विन्ध्यकेतुना—
“ मा भैषीः । जीवति तत्रभवान्महारानो दृढवर्मा गाढैःप्रहारजर्जरीकृतो
बद्धस्तिष्ठति । ” इति । तदधुना स्वामिनमेव गत्वा पादपरिचर्यया जीवित-
शेषमात्मनः सफल्यिष्यामि । (परिक्रम्योर्ध्वमवलोक्य ।) अहो अतिदारुणता
शरदातपस्य । यदेवमनेकदुःखसंतापितेनापि मया तीक्ष्णोऽवगम्यते ।

घनबन्धनमुक्तोऽयं कन्याग्रहणार्थं तुलां प्राप्य ।

रघिरधिगतस्वधामा प्रतपति खलु यत्सराज इव ॥ ५ ॥

(इति निष्क्रान्तः ।)

इति विष्कम्भकः ।

(ततः प्रविशति राजा विदूषकश्च ।)

राजा—

भृत्यानामविकारिता परिगता दृष्टा मतिर्मन्त्रिणां

मित्राण्यप्युपलक्षितानि विदितः पौरानुरागोऽधिकम् ।

निर्व्यूढा रणसाहसद्व्यसनिता स्त्रीरत्नमासादितं

निर्व्याजादिव धर्मतः किमिव न प्राप्तं मया बन्धनात् ॥ ६ ॥

नगरीम् । कुशाब्जेन राजा निर्मिता कौशाम्बी । जर्जरीकृतं विह्वलतामापादितम् । घन-
बन्धनेति । घनानां मेघानां बन्धनमुपरोधस्तस्मान्मुक्तः पक्षे घनं दृढं यत्प्रयोजितं पृक्तं
बन्धनं तस्मान्मुक्तः कन्यायास्तदाद्यराशेः ग्रहणार्थवेशात्परमनन्तरं तुलां तुलारशि
प्राप्य । पक्षे कन्यायाः प्रयोजिततयाया यातवदत्ताया ग्रहणात्परमूर्ध्वं तुलामुत्कर्ष्य
प्राप्य । अयं रविः । अधिगतं स्वधाम स्वदेशं कौशाम्बीति यावत् । स यत्सराज
इव प्रतपति नितरां दहति । पक्षे प्रतापवान्भवति । श्लिष्टोपमा । पथ्यार्योत्तम् ॥ ५ ॥
विष्कम्भकः । वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । संक्षेपार्थस्तुविष्कम्भो
मथ्यणात्प्रयोजितः । एतानेककृतः शुद्धः सकीर्णो नीचमध्यमैः ॥ इति तत्क्षणं दश-
रूपके । शुद्धः केवलमध्यमैः । पात्रैः प्रयोगो भाषेवयार्ताकीर्णो नीचमध्यमैः ॥
अत्रौ विष्कम्भकं कुर्यात्प्राटकेषु महाकविः । अपेक्षितं परित्यज्य नीरसं वस्तुविस्तारम् ।
इत्यायन्यत्र च । भृत्यानामिति । भृत्यानामविकारिता विकृतत्वाभावः । स्वामि-
भक्तिरिति यावत् । परिगता ज्ञाता । मन्त्रिणां मतिः प्रज्ञा दृष्टा । मित्राणि उपलक्षितानि
मयार्थतया ज्ञातानि । पौराणां मयि अनुरागोपि अधिकं यथा तथा विदितः । रणे साहसं
तत्र व्यसनितासार्त्तानेव्यूढा अनुष्ठिता । स्त्रीरत्नं वासवदत्तास्वमासादितम् । निर्व्या-
जात्प्रिष्कम्भत्वेन फलामिसन्धिराहित्येन वा अनुष्ठितात् धर्मत इव बन्धनान्मया किमिव
न प्राप्तम् । सर्वमपि प्राप्तमिन्वयः । शार्दूलविकीर्णितं वृत्तम् ॥ लक्षणमुक्तम् ॥ ६ ॥

विदूषकः—(सरोपम् ।) भो वयस्य । कथं तमेव दास्याः पुत्रं
बन्धनहृत्कं प्रशंससि । तदिदानीं विस्मृतम् । यत्तथा नमग्रह इव गनैपतिः
खलखलायमानलोहशृङ्खलाबन्धप्रतिस्खलचरण, शून्यमुखपुष्करापेशुनित-
द्दृढयसंतापो रोपशोक्तम्भितदृष्टिर्गुह्यकारस्फोटितधरणिमार्गो रजनीप्वप्य-
निद्रासुखमर्तुभूतोसि । (नो वअस्व । इह त एव दासीए उतं कन्धनहृदभं
पससेसि । त दाणि विसुमरिद । ज तह णकगहो विअ गअवेई खलखलायमानलोह-
सिङ्खलाबन्धपडिन्प्रलन्तचरणो गुण्डुनखरपिसुनिदृष्टिअभरादावो रोरावपुत्तम्भितदिगी
गुहअकरफोडिअधरणिमगवो खणीसु वि अणिदापुद अणहृदोसि ।)

राजा—यसन्तक दुर्गनः खल्वसि । पश्य ।

दृष्टं चार्कमन्धकारगहनं नो तन्मुखेन्दुपुतिः ।

पीडा ते निगलस्वनेन मधुरास्तस्या गिरो न श्रुताः ।

फूरा बन्धनरक्षिणोऽद्य मनसि स्निग्धाः कटाक्षा च ते

दोषान्पश्यसि बन्धनस्य न पुन प्रद्योतपुत्र्या गुणान् ॥७॥

विदूषकः—(सर्गवम् ।) भो । यदि तावद्बन्धन सुखनिबन्धनं भवति

विदूषक—नायकस्तद्वान्वयतम् । तन्क्षणम्—कुसुमवसन्तापमिध कर्मवपुर्वेभभापाये ।
हास्यकर कलहरतिर्विदूषक स्यात्कर्मज्ञ ॥ इति । विस्मृत विमिति वातु । नैतद्विस्मर्तुं
वाच्यमिति भाव । खलखलायमान तथाशब्द दुर्बन् य लोहशृङ्खलाबन्धस्तेन
परिस्खलन्तौ नरणौ यस्य स । उभयत्र समानम् । शून्य अन्मुत्पुष्कर मुरकमल
तेन विशुनित सुचितो हृदयसन्तापो येन । पक्षे मुरपुष्कर शुण्डामम् । रोपकरोन
कोपाधीनत्वात्कोषावशेनेति यावत् । उत्तम्भिता दृष्टिर्गुह्यं स । गुह्यं प्रभुस्य करो
हस्तं शुण्डा च तेन स्फोटितो धरणिमार्गो येन । **दृष्टमिति** । बन्धनरारेण गहन
निविडे चारुं काराण्डं त्वया दृष्टम् । मनसिदृष्टमित्यर्थ । 'चारक बन्धनालव' इति
वेजयन्ती । तस्या वासवदत्ताया मुखेन्दुपुति वदगवद्रकान्ति नो न दृष्टा । निगलस्वनेन
शृङ्खलाशब्देव ते पीडा । मधुरास्तास्या गिर भाषणानि न श्रुता । अद्य फूरा बन्धन
रक्षिण काराण्डरक्षणा तव मनसि स्थिता । न ते तादृशा स्निग्धा स्नेहपूर्णा कटाक्षा
बन्धनप्रान्तविलोकितानि मनसि स्थिता गोचरीभूता । एव बन्धनस्य दोषान् पश्यसि
न पुन प्रद्योतपुत्र्या वासवदत्ताया गुणान् पश्यसि । अथधारयसीत्यर्थ । बहुगुण
समुदाये अल्पदोषा मज्जीतीति भाष । शार्दूलविहीडित घृतम् । लक्षणमुक्तपूर्वम् ॥७॥

१ हान (हृद) २ (तनिदानीं) विस्मर (विद्यामेरुहि) . ३ श्रुभयति (नृहृत्पद) ४ शून्य-
दुष्करपिभुनयद्दु (शुण्डुनखरपिसुनिदृष्टिअभरादावो) ५ द्विरधिगतधरणिदृष्ट (अहिगधरणि-
पिडो) ६ अत्रवाच्यसि (अशुषाचेसि) , निद्रासुख न मानोवि (निद्रासुह ण पासेसि)
७ छावकं . ८ निगलवचन सुखबन्धन (निअल० सुदय०)

तत्कस्मात्त्वं दृढवर्मा बद्ध इति कलिङ्गराजस्योपरि रोषं बध्नासि ।
(भो । जइ दाय बन्धणं मुहणिवन्धणं होइ ता कीस तुमं दिढवम्मा बद्धोत्ति
कलिङ्गरण्णे उक्खि रोसं बन्धेसि ।)

राजा—(विहस्य ।) धिङ्मुखं । न खलु सर्वो वत्सराजो य एवं
वासवदत्तामवाप्य बन्धनान्निर्यास्यति । तदास्तां तावदित्यं कथा । विन्ध्य-
केतोरुपरि बहून्येहानि विजयसेनस्य प्रेषितस्य । न चाद्यापि तत्सकाशा-
त्कश्चिदागतः । तदाहूयतां तावदमात्यो रुमण्वान् । तेन सह किञ्चि-
दालपितुमिच्छामि ।

(प्रविश्य ।)

प्रतीहारी—जयतु जयतु देवः । एष खलु विजयसेनोऽमात्यो रुम-
ण्वानपि प्रतीहारभूमिमुपस्थितौ । (जेइ जेइ देवो । एसो कलु विजयसेणो
अमचो रुमण्णे वि पडिहारभूमि उवठिओ ।)

राजा—त्वरितं प्रवेशय तौ ।

प्रतीहारी—यदेव आज्ञापयति । (जं देवो आणवेदि ।) (इति निष्क्रान्ता ।)
(ततः प्रविशति रुमण्वान्विजयसेनश्च)

रुमण्वान्—(विचिन्त्य ।)

तत्क्षणमपि निष्क्रान्ताः कृतदोषा इव विनापि क्षेपेण ।
प्रविशन्ति शङ्कमाना राजकुलं प्रायशो भृत्याः ॥ ८ ॥

(उग्रवृत्त्य ।) जयतु देवः ।

राजा—(आसनं निर्दिश्य ।) रुमण्वन् । इत आस्यताम् ।

रुमण्वान्—(तस्मिन्मुपविश्य ।) एष खलु जित्तेविन्ध्यकेतुर्विजयसेनः
प्रणमति ।

(विजयसेनस्तथा करोति ।)

राजा—(सादरं परिष्वज्य ।) अपि कुशली भवान् ।

विजयसेनः—अद्य स्वामिनः प्रसादात् ।

राजा—विजयसेन उपविश्यतोम् ।

सुखनिबन्धनं सुखहेतुः । तत्क्षणमिति । भृत्या राजसेवकाः तत्क्षणं तस्मिन्नेव क्षणे
श्रुतिपार्श्वोत्क्रान्ता निर्गता अपि दोषेण विनापि कृतदोषाः कृतापराधा इव शङ्कमाना
सभयाः राजकुलं प्रविशन्ति । स्वभावोक्तिः । आर्या उन्दः ॥ ८ ॥

(विजयसेन उपविशति ।)

राजा—विजयसेन कथय विन्ध्यकेतोर्धृत्तान्तम् ।

विजयसेनः—देव विमपरं कथयामि । यादृशः स्वामिनि कुपिते ।

राजा—तथापि विस्तरतः श्रोतुमिच्छामि ।

विजयसेनः—देव श्रूयताम् । इतो वयं देवशादादेशाद्यथादिष्टेन करितुरगपदातिसैन्येन महान्तमप्यध्वानं दिवसत्रयेणोल्लङ्घ्य प्रभातवेला-
यामतर्किता एव विन्ध्यकेतोरुपरि निपतिताः स्मः ।

राजा—ततस्ततः ।

विजयसेनः—ततः सोऽप्यस्मद्द्वल्लेतुमुल्कलकलाकर्णनेन प्रतिबुद्धः
केसरीव विन्ध्यकन्दराजिर्गत्य विन्ध्यकेतुरनपेक्षितबलवाहनो ययासनि-
हितकतिपयसहायः सहसा स्वनामोद्धोषयत्तस्मानभियोद्धुं प्रवृत्तः ।

राजा—(धमन्तमवलोक्य सस्मितम् ।) शोभितं विन्ध्यकेतुना । ततस्ततः ।

विजयसेनः—ततोऽस्माभिरयमसाविति द्विगुणैतरवद्धमत्सरोत्साहै-
र्महता विमर्देन निःशेषितसहाय एक एव विमर्दितधिकबलत्रोपवेगो दारुण-
तरं संप्रहारमकरोत् ।

राजा—साधु विन्ध्यकेतो । साधु साधु ।

विजयसेनः—किं वा वर्णयति देव । संसेपतो विज्ञापयामि ।

पादातं पत्तिरेव प्रथमतरसुरःपेपमात्रेण पिष्ट्वा

दूर्वाजीत्वा शरीर्घेर्हरिणकुलमिव अस्तमन्वीयमाशाः ।

यादृश इति अतिदारुण इत्यर्थः । पादाभ्यां शत्रोः पुरो युद्धार्थमतस्तियानीति पदाति । सुमुल
रणसकुलः । कन्दरात् युद्धायाः । अनवेक्षित बल सेना वाहनानि वारिस्तराद्यादीनि येन ।
यथा सनिहिता कनिष्ठे सहसा यस्य स । शोभित शोभनं कृत्वमित्यर्थः । भावे क्तः ।
अतिसापेन द्वौ शुभो यरिमन्स द्विगुणतरः । यरिमन्वमैणि तद्यथा तथा इति वा । तथा यद्धो
मन्तर उत्साहस्य मेस्ते तथोच्यते । विमर्दं कर्तुं नारो वा । विमर्दितेन एवसहायानां
विमर्दनेन अधिको वृद्धिं गतो बलस्य त्रयेस्य च वेगो यस्य स तथा । संप्रहारं युद्धम् ।
पादातामिति । स विन्ध्यकेतुः पत्ति पदाति एव सन् प्रथमतरसुरता स्वरक्षता यः
पेयः मर्दनं तन्मात्रेण एव पादातं फदानिसमूहम् । ' भिक्षादिभ्योऽण् ' इत्यण् । पिष्ट्वा
वाच्यम् । शरीर्घे दारुणवृद्धे प्रह्ले हरिणकुलमिव अधीयमममदभ्रसमूहम् । ' केनाभ्याम्ना
सञ्जटावन्वतरत्साम् ' इति छ । दूरादूरमाशा दितो नीला । दूरं विज्येत्यर्थः । संप्र

सर्वत्रोत्सृष्टसर्वप्रहरणनिवहस्तूर्णमुत्खाय खड्गं
पश्चात्कर्तुं प्रवृत्तः कारिकरकदलीकाननच्छेदलीलाम् ॥ ९ ॥

एवं बलत्रितयमाकुलमेक एव
कुर्वन्कृपाणकिरणच्छुरितांसङ्घटः ।

शस्त्रप्रहारशतजर्जरितोरुवक्षाः

श्रान्तश्चिराद्भिनिहतो युधि विन्ध्यकेतुः ॥ १० ॥

राजा—रुमण्वन् । सत्पुरुषोचितं मार्गमनुगच्छतो यत्सत्यं व्रीडिता
एव वयं विन्ध्यकेतोर्मरणेन ।

रुमण्वान्—देव त्वद्विधानामेवं गुणैकपक्षपातिनां रिपोरपि गुणाः
प्रीतिं जनयन्ति ।

राजा—विजयसेन अप्यस्ति विन्ध्यकेतोरपत्यं यत्रास्य परितोपस्य
फलं दर्शयामि ।

विजयसेनः—देव इदमपि विज्ञापयामि । एवं सन्नधुपरिवारे हते
विन्ध्यकेतौ तमनुस्रतासु सहधर्मचारिणीषु विन्ध्याशिखराश्रितेषु जनपदेषु
शून्यीभूते तत्स्थाने “ हा तात हा मातः ” इति कृतकृपणप्रलापा
विन्ध्यकेतोर्वैश्मन्याभिजात्यानुरूपा कन्यका तदुहितेत्यस्माभिरानीता द्वारि
तिष्ठति । तां प्रति देवः प्रमाणम् ।

सर्वांसु दिक्षु उत्सृष्टोः मुक्त- सर्वेषां प्रहरणानामागुभानां निवह- समूहो येन स तयोक्तः ।
तूर्णं शीघ्रं खड्गमुत्खाय कोशादावृष्य । उत्पूर्वोत्खनतेत्यर्थम् । पश्चात्तदनन्तरं करिणां कराः
शुण्डा एव कदल्यस्तासा काननं तस्य छेदस्य स्त्रीलां केलिम् । अनायासेन राण्डनमिति
यावत् । कर्तुं प्रवृत्तः । स्रग्धरावृत्तम् । लक्षणमुक्तम् ॥ ९ ॥

एवमिति । एवमेव एव बलत्रितयं त्रिविधं करितुरगपदानिरूपं सैन्यमाकुलं व्याकुलं
कुर्वन् । कृपाणस्य खड्गस्य किरणैः क्षुरितो रूपितः अंसङ्घटोऽसशिखरदेशो यस्य स
तपोचः । शस्त्राणां प्रहारशतेन जर्जरितं विभिन्नमुखं विशालं वक्षो यस्य स तादृशः ।
चिराच्छ्रान्तः विन्ध्यकेतुः युधि विनिहतः । उदात्तालंकारः । वसन्ततिलका छन्दः ।
उक्ता वसन्ततिलका सभजा जनीगः । इति तादृक्षणम् ॥ १० ॥ सत्पुरुषोचितं—
तदुक्तं—द्वाविमौ पुरुरी लोके स्वर्गमण्डलभेदिनौ । परिवाह् योगयुक्तश्च रणे चाभिमुखो
हत् ॥ इति । व्रीडिता सजां प्राप्ताः । एकस्य बहुभिर्पातादित्याशयः । यन्धवश्च परि-
वारस्य तैः सहितः सन्नधुपरितारः तस्मिन् । सहधर्मचारिणीषु तत्पत्नीषु । कृतः कृपणः
दीनः प्रलाप आर्तस्वो यया सा । आभिजात्यं कुलीनता तस्यानुरूपा । देवः प्रमाणं

राजा—यशोधरे गच्छ । त्वमेव वासवदत्तायाः समर्पय । वक्तव्या च देवी । भगिनीबुद्ध्या त्वयैव सर्वदा द्रष्टव्या । गीतनृत्तवाद्यादिषु विशिष्टकन्यकोनितं सर्वं शिक्षयितव्या । यदा वरयोग्या भविष्यति तदा मां स्मारयेति ।

प्रतीहारी—यद्देव आज्ञापयति । (अं देवो आग्नेदि ।) (इति निष्पन्ता ।)

(नेपथ्ये वैतालिकः ।)

लीलामज्जनमङ्गलोपकरणस्नानीयसम्पादिनः

सर्वान्तःपुरवारविभ्रमवतीलोकस्य ते संप्रति ।

आयासस्खलदंशुकाव्यवहितच्छायावदातैः स्तने-

रक्षितापरशातकुम्भकलशेघालंकृता स्नानभूः ॥ ११ ॥

राजा—(ऊर्ध्वमवलोक्य ।) अये कथं नभोमध्यमव्यास्ते भगवान्-
स्तहस्रदीधितिः । संप्रति हि ।

आभात्यर्कांशुतापकृत्यविव शफरोद्भर्तनेर्दोषिकाम्भ-

श्छत्राभं वृत्तलीलादिधिलमपि शिखी वर्हमारं तनोति ।

मयाकर्तव्यनिर्णये इत्यर्थः । विशिष्टकन्यशोतमकुलप्रसूता कन्या । वैतालिक इति । विविधेन तालेन चरतीति वैतालिकः योपरः । चरति इति उक्त् । विविधतालः प्रयोजनस्य इति वा उक्त् । एतद्वचनं भावप्रसङ्गे—तत्तत्प्रदरवचोम्ये रागैस्खल-
काधिकैः श्लेषैः । सरभसमेव वितालं मायन् वैतालिको भवति ॥ इति । लीलेति । ते तव ध्यानम् । लीलया सविन्द्यासं धन्यत्वमे ध्यानं तदेव महत्त्वं तस्य उपकरणानि यानि स्नानीयानि स्नानोपकरणान्पूर्णादीनि तानि सम्पादयितुं शौल्मस्येति तस्य । सर्वो योऽन्तःपुरसम्बन्धी वारविभ्रमवतीलोकः वाराङ्गनाजनस्तस्य । आयासोऽत्र धमेण स्तनद्वयस्य श्लेषः स्तनोत्तरीयं तेन अव्यवहितं अनाच्छन्ना या छाया पान्तिः तथा अवदातैः मीरत्वेन मागमानैः । छाया येन ते तथा अवदाताद्य तैरिति वा । स्तनेः । उद्दिष्टा अपरे शातकुम्भस्य मुरणस्य कलशा यस्यां सा तथेय । सम्प्रति अलंकृता । उग्रेशालंकारः । शार्ङ्गविनीडिनं वृत्तम् । लक्षणमुक्तं प्राक् ॥ ११ ॥

आभातीति । दीर्घिकाया उजानयाया जलं दापयतां मन्स्यदिशेयणादुद्भर्तनेऽ-
द्यतैः । अर्कांशुतापेन सूर्यकिरणोभया कथदिशामानि । शिखी मधुरः । मृगश्रीलया
दिधिले निम्नं । वृत्तलीलायां मूर्तनापात् दिधिलमिति वा । वर्हमारं निष्पन्नपूरं

छायाचक्रं तरुणां हरिणशिशुरुपेत्यालवालाम्बुलुब्धः
 सद्यस्त्यक्त्वा कपोलं विशति मधुकरः कर्णपालीं गजस्य ॥११॥
 रुमण्यन् । उत्तिष्ठोत्तिष्ठ । प्रविश्याम्यन्तरमेव वृत्तयथोचितक्रियाः सत्कृत्य
 विनयसेनं कलिङ्गोच्छित्तये प्रेषयामः ।

(इति निष्क्रान्ताः सर्वे ।)

इति प्रथमोऽङ्कः ॥

॥ द्वितीयोऽङ्कः ॥

(ततः प्रविशति विदूषकः ।)

विदूषकः—ननु भणितोऽस्मीन्दीवरिकया यथा-आर्य उपवासनियम-
 स्थिता देवी वासवदत्ता स्वस्तिवाचननिमित्तं शब्दायेतेति । तद्यावद्द्वारा-
 गृहोद्यानदीर्घिकायां स्नात्वा देवीपार्श्वं गत्वा कुक्कुटवादं करिष्यामि ।
 अन्यथा कथमस्माभिः सदृशा ब्राह्मणा राजकुले प्रतिग्रहं कुर्वन्ति ।
 (नेपथ्याभिमुखमवलोक्य) कथमेव प्रियवयस्योऽद्य देव्या विरहोत्कण्ठापिनो-
 दननिमित्तं धारागृहोद्यानमेव प्रस्थितः । तद्यावद्वयस्येन सहैव गत्वा यथो-
 दितमैनुष्ठास्यामि । (णं भणितोऽस्मि इन्दीवरिआए जह भञ्ज उववासणिअमट्टिआ
 देशे वासवदत्ता सोत्तिवाअणणिमित्तं सहायेदिति । ता जाव धारापरुणाणदिग्धिआए
 ष्हाइअ देवीपासं गदुअ कुक्कुटवादं करिस्सं । अण्णहा कइं अद्धानं सरिसा ब्रह्मणा
 राअकुले पडिगहं करेन्ति । कइं एतो विअवअस्तो अञ्ज देवीए निरहुक्कण्ठविणोदणा-
 णिमित्तं धारापरुणाणं एव्व पत्थिदो । ता जाव वअस्सेण सह एव्व गदुअ जहोदिदं
 अणुचिद्विस्सं ।)

छत्राभमातपत्रवत् तनोति विस्तारयाति । हरिणशिशुः आ रामस्तात् स्वान् जलमवान्
 आलातीत्यालजालम् । तस्मिन् यदम्बु तत्र लब्धः सन् तरुणां छायाचक्रमुपेति ।
 मधुकरश्च गजस्य कपोलं सद्यः स्नात्वा कर्णपालीं श्रोत्रपुटं विशति । छायाचक्र-
 नित्यर्थः । स्वभावोक्तिः । सम्यगा वृत्तम् ॥ १२ ॥

ततः प्रविशतीति । स्वस्तिवाचन स्वस्तिवाचनार्थं मलोपासनम् । शब्दायेत
 आह्वयेदित्यर्थः । कुक्कुटवादं दम्भार्थं वेदमज्ञानत्रयि उच्यैः पठनम् । कुक्कुटोवृतवादः
 स्वान् इति मेदिनी । उत्कण्ठा अभिप्रेतपूर्वां स्पृष्टिः । सर्वेन्द्रियमुखास्वादे यत्रास्नीत्य-
 भिमन्थते । तत्रास्तीच्छां संसृज्यामुत्कण्ठा कथयो विदुः ॥ इति तावदणम् । तस्या विनोद-
 नमपनयनम् । धारागृहं धारायन्त्रोपेतं गृहं धारागृहं धारागृहयुक्तमुद्यानं धारागृहोद्यानम् ।

(ततः प्रविशति सौत्कण्ठो राजा ।)

राजा—

क्षामां मङ्गलमात्रमण्डनभृतं मन्वोर्घमालापिनी-
मापाण्डुच्छविना मुखेन विजितप्रातस्तनेन्दुद्युतिम् ।सौत्कण्ठां नियमोपवासविधिना चेतो ममोत्कण्ठते
तां द्रष्टुं प्रथमानुरागजनितावस्थामिवाद्य प्रियाम् ॥१॥

विदूषकः—(उपसृत्य ।) स्वस्तिं भवते । वर्षतां भगवान् ।

(सोत्थि ह्येदे । वशु भवं ।)

राजा—(विलोक्य ।) वसन्तक । कस्मात्प्रहृष्ट इव लक्ष्यसे ।

विदूषकः—अर्चति खलु देवी ब्राह्मणम् । (अचदिखलु देवी वदणं ।)

राजा—यद्येवं ततः किम् ।

विदूषकः—(सगर्वम् ।) भोः । ईदृशः खलु ब्राह्मणः । यश्च-
तुर्वेदपञ्चवेदपद्मेदब्राह्मणसहस्रपर्याकुले राजकुले प्रथममहमेव देवीसकाशा-
त्स्वस्तिवाचनं लभे । (भो । ईरितो वशु वदणो । जो चउत्वेदपञ्चवेदउदवेद-
बम्हणसहस्रपत्नाउले राअउले पुडमं अहं एव देवीराभासादो सोत्थिवाआणं लहेमि ।)राजा—(विहस्य ।) वेदसंख्ययैवावेदितं ब्राह्मण्यम् । तदागच्छ
महाब्राह्मण । धारोगृहोद्यानमेव गच्छावः ।

विदूषकः—यद्देव आज्ञापयति । (जं देवो ब्राह्मणवेदि ।)

राजा—गच्छावतः ।

क्षामामिति । नियमार्थं प्रतार्थनुपवास* तस्य विविलुष्टानं तेन हेतुना क्षामां
पृशाम् । मङ्गलानि कण्ठमूत्रनासानि ताट्टादीन्येव मङ्गलमात्राणि मण्डनानि विभर्तीति
राम् । गन्दं यथा तथा लघमेन प्रयत्नेनालपतीति तथा ताम् । आपाण्डुः छविः
कान्तिर्यस्य तेनापाण्डुना मुखेन विजिता प्रातस्तनस्येन्दोद्युतिर्यथा ताम् । सौत्कण्ठां च ।
अत एव प्रथमानुरागेण जनिता अवस्था वृथात्वादिलक्षणा यस्यास्तामिव ता तथानुरा-
गिणीं प्रियामय द्रष्टुं मम चेतः उत्कण्ठते उत्तुक्तं भवति । उपमास्तभावोऽस्योः संसृष्टि-
रलंकारः । शार्दूलविक्रीडितं वृत्तम् ॥ १ ॥ चत्वारो वेदा येषां ते चतुर्वेदाः । एव-
नन्यत्र । पञ्चवेदेत्यादि* परिहाराद्यर्थमुक्तिः । महाब्राह्मणेति उपहासार्थम् । अत्र महच्छब्दो
निन्दापरः । तदुक्तं—अंशे तैले तथा मासे वेद्ये ज्योतिपके द्विजे । यान्त्या पथि निद्रया
महच्छब्दो न दीयते ॥ इति ।

१ मन्वीयता०. २ प्रपया०. ३ प्रपयमेव लभते. ४ वाचनं. ५ धाराधरो.

विदूषकः—भो एहि गच्छावः । (परिक्रम्यावलोक्य च ।) भो वयस्य पश्य पश्य । अविरतपतद्विविधकुसुमसुकुमारशिलातलोत्सङ्गस्य परिमल-
निलीनमधुकरभरभद्रबकुलमालतीलतानालकस्य कमलगन्धग्रहणोद्दाममास्त-
पर्यवबुद्धबन्धूकबन्धनस्याविरलतमालतरुपिहितातपप्रकाशस्यास्य धारागृ-
होद्यानस्य सश्रीकताम् । (भो एहि गच्छद्ग । भो वयस्य पेक्ख पेक्ख । अविरदपन्त-
विविधकुसुमसुमालसिलाअलुच्छङ्गस्स परिमलणिलीणमह्वरभरभग्ग
जालअस्स कमलगन्धगहणोद्दाममास्तपर्यवबुद्धबन्धूकस्य अविरलतमालतरुपि-
हितातपप्रकाशस्य अस्स धारापरुणाणस्स सस्सरीअणं ।)

राजा — वयस्य साध्वभिहितम् । अत्र हि ।

वृन्तैः शुद्धप्रवालस्थगितमिव तलं भाति शेफालिकानां

गन्धः सप्तच्छदानां सपदि गजमदामोदमोहं करोति ।

एते चोन्निद्रपद्मच्युतबहलैरजःपुञ्जपिङ्गाङ्गरागा

गायन्त्यध्यक्तवाचः किमपि मधुलिहो चारुणीपानमत्ताः ॥१॥

विदूषकः—भो वयस्य एतदपि तावत्पश्य पश्य । य एषोऽवि-
रलपतत्कुसुमनिकरोऽद्यापि पत्रान्तरगलद्वर्षावसानसैल्लिखिन्दुरिव लक्ष्यते

अविरलं यथा तथा प्रतन्ति यानि विविधानि कुसुमानि तैः सुकुमारः सुदुस्पर्शं मनोहरो
वा शिलातलस्य उत्पद्मे मध्यप्रदेशो यत्र तत् *त्सङ्ग तस्य । परिमलेन निलीनाश्च ते
मधुकराश्च तेषां भरेण भ्रमानि बकुलानां मालतीलतानां जातिलतानां आलकानि पुष्पगुच्छा
यस्मिन्स्य । कमलानां गन्धस्य ग्रहणेन उद्दामा उत्कटो यो मास्तस्तेन पर्यवबुद्धानि
विकसितानि बन्धूराणां बन्धूकपुष्पाणां बन्धनानि वृन्तानि यस्मिन् तस्य । अविरलाश्च ते
तमालतरवश्च तैः पिहितो निवारित आतपप्रकाशः सूर्योत्प्लेको यस्मिन् तस्य । वयस्य-
वयसा तुल्य वयस्यः । 'नोवयोधर्म' इति यत् । वृन्तैरिति । शेफालिकानां निर्गुडीकुसुमानां
वृन्तैः बन्धनैः तलं भूमितलं शुद्धैः प्रवालैः अथैर्विन्दुमयण्डैः स्थगितमावृतमिव भाति ।
सप्तच्छदानां गन्धः सपदि लक्षणं गजमदस्य च आमोदः परिमलस्तस्य मोहं ध्रान्ति
जनयति । उन्निद्रेभ्यो विकसितेभ्यः पद्मेभ्यः च्युत बहलः रजःपुञ्जः तेन पिङ्गः
पीतवर्णः अङ्गरागः अङ्गवर्णो येषां ते । बहलरजःपुञ्ज एव पीतोङ्गरागे येषामिति वा ।
चारुणीपानेन पुष्पसमधुपानेन मत्ता अत एव अव्यक्तवाचः एते मधुलिहो मधुकराश्च
किमपि गायन्ति । उत्प्रेक्षाभ्रान्तिमत्स्वभावोक्तीनां संसृष्टिः । सप्तधरा वृत्तम् ॥ २ ॥
अविरलेति । अविरलं निरन्तरं यथा तथा पत्रान्कुसुमनिकरो यस्य सः । अद्यापि
पत्रान्तरेभ्यो गलन्तः वर्षावसानमल्लिखिन्दवो यस्य स इव लक्ष्यते । तं पश्येति सम्बन्धः ।

१ बहलो (पद्मशुद्धा) . २ प्रतिबुद्ध (पवित्र) . ३ बहल ४ कान्तापिङ्गा . * नेत्रप्रकाश
(शिखरो भागव) . ५ वसानसमयसादि (वसानसमय) .

सप्तपर्णपादपः । (भो वअस्स । एद पि दाव पेत्स्य पेक्क । जो एसो अविरल्लपण्त-
कुमुमणिअरो धम्म वि पतन्तरगळन्तवरिमावसाणसल्लिविन्दू विअ लक्खीभिदि
सत्तावण्णपाअतो ।)

राजा—वयस्य सम्यगुत्प्रेक्षितम् । बहुव सदृशं जलदसमयस्य । तथाहि ।

विभ्राणा मृदृतां शिरीषकुसुमश्रीहारिभिः शाद्वलैः

एषा संप्रति बन्धनाद्विगतौ ॥ २ ॥

रथापि क्षित्तिरिन्द्रगोपकशतैश्छन्नेव संलक्ष्यते ॥ ३ ॥

(तत प्रविणति चेटी ।)

चेटी—आज्ञासामि देव्या वासवदत्तया । हजे इन्दीवरिके अथ
मयागस्त्यमहर्षयेऽर्षो दातव्यः । तद्गच्छ त्वम् । शोफालिकाकुसुममाला
लघु गृहीत्वागच्छेति । एषाप्यारण्यना धारागृहोद्यानदीर्घिकाया यौवदेव
विकसितानि कमलानि नास्ताभिलाषिणा सूर्येण मुकुलाप्यन्ते तावदेव
लक्ष्मवचित्यागच्छत्विति । एषा तपैस्विनी तां दीर्घिकां न जानाति । तद्गृ-
हीत्वा ता गमिष्यामि । (नेपथ्याभिमुखमवलोक्य ।) ईत इत आरण्यके एहि ।
(आणत्तमि देवीए वासवदत्ताए । हजे इन्दीवरिए । अज्ज मए अगत्थिमहेसिणो अग्यो
दादन्वो । ता गच्छ तुम । सेहालिआवु सुममालं लहु गोष्दिअ आअच्छेत्ति । एसावि
आरण्येआ धाराघरुजाणदीहिआए जाव एव विआसिआई कमलाई ण अत्थाहिआ-

विभ्राणेति । शिरीषकुसुमाना प्रिय शोभा हरन्तीति तै शाद्वलैः शादहरितप्रदेशैः मृदुतां
कोमलता विभ्राणा । क्षालितैः निर्मृष्टैः मरकतक्षोदे मरकतखण्डैः सयस्तक्षणे वलित-
कुट्टिमा इव स्थिता । एषा भूमि संप्रति बन्धनाद्विगतौ बन्धुकुप्याणामुत्करैः पुत्रैः
अद्यापि इन्द्रगोपकशतैः छन्ना इव लक्ष्यते । शाद्वलविक्रीडितं वृत्तम् ॥ ३ ॥ हजे इति चेटी
प्रति सम्बोधनम् । 'हजे हजे हलाहाने नीचा चेटीं सखीं प्रति' । इत्यगर । अगस्त्य
महर्षये । अत्र-अप्राप्ते भास्वरे कन्यां शेषभूतैर्जिभिर्दिने । अर्ष्यं द्युरगस्त्याय गौडदेश-
निवारिण ॥ इति ब्रह्मवैवर्ते । भीमपराक्रमोप-यस्तु भद्रपदस्यान्त उदिते कलशोवन्दे ।
अर्ष्यं दद्यादगस्त्याय सर्वान्नामोत्सभेत स ॥ इति । पद्यद्वयमुद्धृतं श्रीकृष्णसूरिभिः ।
अर्ष्ये भवा आरण्येना । 'अर्ष्यान्मनुष्ये' इत्यनेनारभ्यशब्दाद्गुण् । 'प्रत्ययस्यात्तात्' इति
इत्त्वम् । मुकुलाप्यन्ते मुकुलवदाचरन्ति मुकुलायन्ते तथा क्रियन्ते । सङ्ख्यन्ते इत्यर्थः ।

१ सम्यगुत्पलितानि वयस्येन । अत्र हि बहुव २ अर्ष्यं दातव्यम् ३ पुष्पा नि तः. ४ याव-
त्तुव शस्ताः सूर्येण न मुकुलाप्यन्ते कमलानि (जाव एव अत्थाः णमुकुलापिज्जानि कमलाई)
तावदेवावचित्य. ५ मप. आरण्ये ६ इत एहि आ

सिणा सुमेग मडलाविन्नन्ति ताव एव लक्षुवं अवचिणुअ भाजच्छुत्ति । एसा तव-
स्मिणी तं दीहिअं ण जणादि । ता गेण्हिअ तं गमिस्सं । इदो इदो आरणिणए एहि ।)
(ततः प्रविशारयारण्यिका ।)

आरण्यिका—(सेवाप्योद्वेगमारमगतम् ।) तथा नाम तादृशे वंश उत्पन्न-
यान्यजनमाज्ञाप्य स्थितया सांप्रतं परस्य मयाज्ञप्तिः कर्तव्येति नारित
खलु दुष्करं देवस्य । अथवा ममैवैष दोषो येन जानत्यापि न व्यापादित
आत्मा । तर्किकं सांप्रतं करिष्यामि । अथवा दुष्यारमिदानीं मया चिन्तितम् ।
वरमेवैतदपि । न पुनरात्मनो महार्थं वंशं प्रकाशयन्त्या मया लक्ष्मण-
आत्मा । तत्का गतिः । यथामणितमनुष्ठास्यामि । (तद् नाम तारिसे वंसे
उप्यण्णाए अण्यजणं आण्णाविअ द्विआए संपदं परस्स मए आणत्ती कादध्वेत्ति णाल्पि
यसु दुस्सरं देवसस । अहवा मद् एव एसो दोसो जेण जाणन्तीए वि ण वावादिओ
अप्या । ता किं संपदं करिस्सं । अहवा दुष्करं दाणि मए चिन्तिदं । वरं एव एव
वि । ण उण अण्यणो महग्गं वणं पआसअन्तीए मए लक्ष्किदो अप्या । ता वा गद्दं ।
नहमणिदं अणुचिदिस्सं ।)

चेटी—इत एह्यारण्यिके । (इदो एहि आरणिणए ।)

आर०—इयमागच्छामि । (भ्रमं नाटयन्ती ।) हृजे दूरे किमद्यापि
दीर्घिका । (इअं भाजच्छामि । हजे दूरे किं अन्नधि दिग्धिआ ।)

चेटी—एषा शेफालिकागुल्मान्तरिता । तदेहि अवतरावः ।
(अवतरणं नाटयतः ।) (एषा शेफालिकागुल्मान्तरिता । ता एहि ओदरहा ।)

राजा—वयस्य किमन्यादेव चिन्तयसि । ननु ब्रवीमि बहुव
सदृशं नलदसमयस्येति । (विभ्राणा मृदुतामित्यादि पुनः पठति ।)

विदूषकः—(लक्षोभम् ।) भोः त्वं तावदेतदन्यच्च पश्यन्नुत्कण्ठा-
निर्भरं विनोदयस्यात्मानम् । मम पुनर्वाहणस्य स्वस्तिवाचनवेलातिक्रामति ।
तथावद्दहं त्वरितं दीर्घिकायां छात्वा देव्योः सकाशं गमिष्यामि । (भो
नुमं दाव एदं अण्यं अ पेक्खन्तो उण्ण्णानिअमरं विणोदेसि अप्पाणं । मम उण बह-
णस्स सोत्थिवाअणवेत्ता अदिक्कमदि । ता जाव अद्दं सुवरिअ दीहिआए एहाइअ देवीए
सआसं गमिस्सं ।)

सादृशो मुप्रीणोद्धे । वरं मनाविप्रयम् । महार्थगुदारम् । लक्ष्मणः लक्षुतां नीतः । शुभः स्तम्बः ।

१ सेवाप्यप्यान्व०, २ उत्पन्ना दासजनमा० सङ्घर्षं (उप्यण्णा दासजण आण्णाविअ
संपदं), ३ यंनिष्ठासि, ४ देवीसकाशं.

राजा—ननु मूर्खं पारंगता एव वयं दीर्घिकायाः । एवमने-
केन्द्रियमुत्थातिशयमनुभवन्नपि नोपलक्षयसि । पश्य ।

श्रोत्रं हंसस्यनोऽयं सुखयति दयितानूपुरं ह्लादकारी
दृष्टिप्रीतिं विधत्ते तदतस्तदिवरालक्षिता सौधपाली ।
गन्धेनाम्भोरुहाणां परिमलपटुना जायते घ्राणसौख्यं
गात्राणां ह्लादमेते विदधाति मद्यतो वारिसर्पकंशीताः ॥ ४ ॥

तदेहि दीर्घिकातटमुपसर्पावः । (परिक्रम्यावलोक्य च ।) वयस्य पश्य पश्य ।

उद्यानदेवताया स्फुटपङ्कजकान्तिहारिणी स्वच्छा ।

दृष्टिरिव दीर्घिकैर्यं रमयति मां दर्शनेनैव ॥ ५ ॥

विदूषकः—(सकौटुकम् ।) भो वयस्य पश्य पश्य । वैषा कुसुम-
परिमलमुगन्धवेणिमधुकरावलिर्विद्रुमलतारणहस्तपल्लवा उज्ज्वलत्तनुकोमल-
बाहुलता सत्य प्रत्यक्षचरीवोद्यानदेवता स्त्री दृश्यते । (भो वयस्य पेक्ष
पेक्ष । का एसा कुसुमपरिमलमुगन्धवेणांमहुभरादली विद्रुमलतारणहस्तपल्लवा उज्ज-
वल्ततणुमेमलकाहुलदा सच पचवयचरी विभ उज्जाणदेवदा इत्यिथा दीसद् ।)

राजा—(सकौटुकं विलोक्य ।) वयस्य निरतिशयस्वरूपशोभान-
नितबहुविकल्पेयम् । यत्सत्यमहमपि नावगच्छामि । पश्य ।

पात्यतास्त्रीः प्राप्ता । अनेकानि च तामि दृश्याणि तेषां सुखातिशयमतिरक्षित
सुखमित्यर्थं । तदेव वक्ष्यति—श्रोत्रमिति । दयिताया प्रेमस्था नूपुरस्येव ह्लाद शब्दं
करोतीति तथा । दयितामश्रीरशिक्षितसदृश इत्यर्थः । अयं हंसस्यनः श्रोत्रं कर्णौ इत्यर्थः ।
सुखयति । तदतस्तदं विदोभ्यो लक्षिता दृष्टा सौधपाली तदस्थितादृष्टा स्त्री
नयनयो प्रीतिं मुद विभते । अम्भोरुहाणां परिमलेन पटुना स्फुटेन गन्धेन सौरभ्येण
घ्राणस्य सौख्यं जायते । एते वारिसर्पकेण शीता मद्यतो वायव गात्राणां ह्लाद विद-
धाति च । स्वभावोक्तिः । एतन्महा छन्दः ॥ ४ ॥ उद्यानेति । सुगन्धां विवर्तितानां
पङ्कजानां कमलानां कान्त्या हरतीति हरिणी मनोहरा । दृष्टिपक्षे कान्तिकत्वं हारिणी ।
स्वच्छा उद्यानदेवताया दृष्टि इव इयं दीर्घिका मां दर्शनेनैव रमयति । शिष्टोपमा-
लकारः । भावोपमाति ॥ ५ ॥

कुसुमेति । कुसुमानां वेण्या घृतानां परिमलेन सुगन्धां वेणिस्रवणं मधुकरावली यस्या
सा । पक्षे कुसुमाम्नामुद्यानस्थानां । वेणिभूता मधुकरावली यस्या सा । विद्रुमल्लेव प्रवाल
स्तेव अरुण रक्त हस्तपल्लवो यस्या । पक्षे हस्त इव पल्लवो यस्या । उज्ज्वलत्तनी तनु
कोमला च बाहुलता यस्या । निरतिशया चासौ स्वरूपशोभा च । तथा । निरतिशयो
स्वरूपे च शोभा च ताभ्यामिति वा । जनिता बहुवो विक्रम्या कल्पना यस्या सा

१ सुखमनः २ लभते ३ राहाद् ४ माला ५ गात्रस्था ६ सस्पर्श ७ का पुनरेषा (का उण,)

पातालाद्भुवनावलोकनपरा किं नागकन्योत्थिता

मिथ्या तत्खलु दृष्टमेव हि मया तस्मिन्कुंतोऽस्तीदृशी ।

मूर्ता स्याद्विह कौमुदी न घटते तस्या विवा वशनं

केयं हस्ततलस्थितेन कमलेनालोक्यते श्रीरिव ॥ ६ ॥

विदूषकः—(निरूप्य ।) एषा खलु देव्याः परिचारिकेन्द्रीवरिकी । तद्गुल्मान्तरितौ भूत्वा पश्यावः । (एषा खलु देवीए परिचारिका इन्दीवरिका । ता गुम्नन्तरिका भविअ पेशखद्द ।)

(उभौ तथा कुरुतः ।)

चेटी—(कमलिनीपत्रग्रहणं नाटयन्ती ।) आरण्यके अवचिनु त्वं पद्मानि । अहमप्येतस्मिन्नलिनीपत्रे शेफालिकाकुसुमान्यवचित्य देवीसकाशं गमिष्यामि । (आरण्ये अवश्यं तुभं पदुमाई । अहं वि एदस्मि गलिनीपत्रमि शेफालिकाकुसुमाई अवश्यं देवीमआसं गमिस्मं ।)

राजा—वयस्य संलप इव वर्तते । तदवहिताः शृणुमः । कदाचिदित एव व्यक्तीभविष्यति ।

(चेटी गमनं नाटयति ।)

आर०—हला इन्दीवरिके । न शक्नोमि त्वया विना मुहूर्तमप्यत्रासितुम् । (हला इन्दीवरिए ण सक्कुणोमि तुए विणा मुहुत्तंवि एत्थ आगिहुं ।)

चेटी—(विदस्य ।) गाहशमद्य मया देव्या मन्त्रितं श्रुतं तादृशेन चिरमेव मया विना त्वयासितव्यम् । (जादिसं अज मए देवीए मन्त्रितं चरं तारिसेण चिरं एव मए विणा तुए आसितव्वं ।)

तयोष्ठा । पातालेति । भुवनस्य महीलोकस्यावलोकनपरा नागकन्यका पातालाद्भुतिता किं स्यादिति विरुध्य । नेतस्सादियाक्षिपति । तन्मिथ्या खलु । मया दृष्टमेव हि । तस्मिन्पाताले ईदृशी लावण्यसम्पन्ना कन्यका पुनः । इह मूर्ता मूर्तिमती कौमुदी स्यात् । एतदपि न । तस्याः कौमुद्या दिवादर्शनं न घटते संभवति । केयं तर्हि या हस्ततलस्थितेन कमलेन धीः इव आलोक्यते । सन्देहात्संसारः । शार्दूलबिक्रीदितं वृत्तम् ॥ ६ ॥

यादृशं यत्प्रकारकम् । त्वद्विवाहसम्बन्धीति गूढम् । मन्त्रितं भाषितम् । तादृशेन तदनु-

१ धिया. २ कृतसुधी. ३ रिक्ता आगच्छति (आशच्छादि). ४ पत्रमग्नि बहुषु पुरतकेषु. ५ नादृशं (तारित).

आर०—(सविप दम् ।) किं देव्या मन्त्रितम् । (देवाए मन्त्रिद ।)

चेटी—एतत् । तदैवाह महाराजेन भणिता यथा—यदैवा विन्ध्य
केतुद्वहिता वरयोग्या भविष्यति तदाह स्मारयितव्य इति । तत्साप्रत
महाराज स्मारयामि येनाभ्या वरनिर्तोपर्याकुलो भविष्यति । (एव ।
तदा एसा अ० महाराएण भणिदा नह चदा एसा विन्ध्यकेतुद्वहिता वरजाग्या भवि
स्सदि तदा अह सुमराइद्वन्वाति । ता सपद महाराभ सुमरावभि जेण से वरचिन्ता
पजाउरो भविस्सदि ।)

राजा—(सदर्पम् ।) इय सा विन्ध्योरेतोर्द्वहिता । (सानुतापम् ।)
चिरं मुपिता स्मो वयम् । वयस्य निर्दोषदर्शना कन्यका खल्वियम् ।
विश्रव्यमिदानीं पश्याम ।

आर०—(सरोप कर्णो पिधाय ।) तद्गच्छ त्वम् । न मम त्ययासत्र
द्वप्रलापिन्या प्रयोजनम् । (ता गच्छ तुम । ण गह तुए अतबद्धपलाविणीए
पओअण ।)

(केथ्यमस्य पुष्यावचय नाटयति ।)

राजा—अहो सुतरा प्रकटीकृतमामिजात्य धीरतया । वयस्य
✓ वय खल्वसौ य एतदङ्गस्पर्शसुखभाजन भविष्यति ।

(आरष्यिका कमलावचय नाटयति ।)

विदूषकः—भो वयस्य पश्य पश्य । आश्चर्यमाश्चर्यम् । एषा
- सलिलचलत्करपल्लवप्रभाविस्तृतेनांपहसितशोभ करोति कर्मलवनमवाचि
न्वती । (भो वजस्त पेक्क पक्ख । अचारेअ अचारेअ । एसा सलिलचलत्कर
पल्लवपहावित्पिदेण आहसिअतोइ करेदि कमलवण अवचिणन्ती ।)

राजा—वयस्य सैत्यमेवैतत् । पश्य ।

रोषादित्यर्थं । सानुतापमनुतापेन पथात्तापेन सहित यथा तथा । विघ्नश्च यथा तथा ।
असम्बद्ध सदभेदद्वन्द्वमनर्थकमिति यावत् । यदा वरयोग्या भविष्यतीत्यादि प्रलयतीति
तथा तथा । एषा नमोक्ति । एषा शाकुन्तलपि इमामसम्बद्धप्रलापिनीं प्रियवदप्रमार्ग्याये
गौतम्ये निवेदयिष्यामिति शकुन्तलावाक्यम् । एषा कमलानि अवचिन्वती सलिले
जल जायन्ती । करणवस्य प्रभा तस्या विस्तृतान विस्तारेण प्रसरणेनेत्यर्थं ।

१ तदाह म० । यथा—यैषा १५० वदा २ तथा व० (११५ ५०) ३ चिरम् ४ एव
ज्नाति क्वचित् ५ विन्ध्युरितेन (विन्ध्युरिद्वेण) ६ कमल ७ खल्व

अच्छिन्नामृतविन्दुवृष्टिसदृशीं प्रीतिं ददत्या हेशां
याताया विगलत्पयोधरपटाद्भ्रष्टव्यतां कामपि
अस्याश्चन्द्रमसस्तनोरिव करस्पर्शास्पदत्वं गता
नन्ते यन्मुकुलीभवन्ति सहस्रा पद्मास्तदेवाद्भुतम् ॥ ७ ॥

आर०—(अमरत्वांघां नाटयन्ती ।) हा धिक् हा धिक् । एते
खल्वपरे परित्यंज्य कमलिनीं नीलोत्पलवनानि समापतन्तो निपुणतरं
बाधमाना आयासयन्ति मां दुष्टमधुकराः । (उत्तरीयेण मुखं विधाय सभयम् ।)
हला इन्दीवरिके परित्रायस्व मां परित्रायस्व माम् । एते खलु दुष्टमधु-
कराः परिभविष्यन्ति । (इदि इदि । एदे वरु भवेरे परिचिदअ कमलिनीं
णीलुत्पलवणादं समापठन्ता विडणभरं बाधन्ता आआसअन्ति मं दुष्टमधुकरा । इत्ता
इन्दीवरिए परित्ताएहि मं परित्ताएहि मं । एदे वरु दुष्टमधुकरा परिभविस्सन्ति ।)

विद्रूपकः—भो वयस्य पूर्णास्ते मनोरथाः । यावदेव गर्भेद्रास्याः
सुता नागच्छति तावदेव त्वमपि तूष्णीको भूत्वोपसर्प । एषापि सलिल-
शब्दसूचितेन पदसंचारेणेन्दीवरिकागच्छतीति ज्ञात्वा त्वामेवावलम्बिष्यते ।
(भो वअस्य पुण्णा दे मणोरथा । जाव एव्व गग्ग्भेदरासीए सुता ण आअच्छदि दाव
एव्व तुम वि तुष्णीको भविअ उवसस्य । एसा वि सलिलसइमूदेण पअसंचारेण इन्दी-
वरिका आअच्छदिति जाणिअ तुमं एव्व ओलम्भिस्सदि ।)

राजा—साधु वयस्य साधु । कालानुरूपमुपदिष्टम् । (श्यामपिङ्ग ।
समीपमुपसर्पति ।)

अच्छिन्नोति । दशां नयनानां पश्यतामितिरोप । देशेति पाठे अवलोकनेनेत्यर्थः ।
अच्छिन्ना अनवरता या अमृतविन्दुतां वृष्टिस्तस्याः सदृशीं प्रीतिमानन्दं ददत्याः ।
विगलन्त्यः पयोधरपटः स्तनाशुकं तस्मात्कामपि अतिर्वचनीयां द्रष्टव्यतां दर्शनीयतां
यातायाः । चन्द्रमसः पक्षे विगलप्रपठनः य पयोधरो मेघः स एव पटस्तस्मात् ।
अताधनदमस्तनोरिव आस्याः करस्पर्शास्पदत्वं हस्तगर्भस्य पक्षे किरणगर्भस्य
आस्पदत्वं स्थानतां गता एते पद्माः कमलानि । या पुंसि पद्ममिति पुल्लिङ्गता । महता
न मुकुलीभवन्ति इति यत्तदेवाद्भुतम् । विशेषोक्तिः । दादूल्दिविभेदित्वं वृत्तम् ॥ ७ ॥
अपरे वृत्तमुपगनापदेव्याकृष्टाः प्रथमे । एते अन्ये इत्यर्थः । समापतन्तः संभ्रूयाभिग-
च्छन्तः । निपुणतरं समपिङ्गम् । द्विगुणनगिति माधीयायाः । परिभविष्यन्ति
मामाश्चाम्येसुरित्यर्थः । एतं शास्त्रतत्त्वैरे-हला परित्रायेशां मामनेन सुर्विनीनेन मधुकरे-

१ वृष्टिपान. २ दृशा. ३ मेघार्थे, नाटयन्ति. ४ परिचिदं कयदनीतो वलवनें समाप०
द्विगुणनामायाः (पणिकाञ्जअ कमजणीदुत्पलवणे सभा० विडणइर अ०). ५ विद्रुधानि.
६ एता इती (एता इती). ७ धुनेन (सापिदेण). ८ त्वयमेव एतामप० (तअं एता तुमे).

आर०—(पदशब्दाकर्णन नाटयन्ती ।) इन्दीवरिके लघूपसर्प लघु-
पसर्प । आकुलीकृतास्मि दुष्टमधुकरैः । (इन्दीवरिण । लहु उवस्य लहु
उवस्य । आउलीकिदाकि दुष्टमधुकरेहि । (राजानमवलम्बते ।)

(राजा कण्ठे ग्रहति । आराधिकोत्तरीय मुलादपनीय
राजानमपश्यन्ती मनराबलोवन नाटयति ।)

राजा—(स्वोत्तरीयेण अनरानिवायन् ।)

अथि विसृज विपाद भीरु भृङ्गास्तवैते
परिमलरसलुब्धा वक्रपद्मे पतन्ति ।
विकिरसि यदि भूयस्त्रासलोलायताक्षी
कुवलयवनलक्ष्मीं ताकुतस्त्यां त्यजन्ति ॥ ८ ॥

आर०—(राजानं दृष्ट्वा साध्वस नाटयन्ती ।) कथं नैवेन्दीवरिका ।
(सभय राजानं त्यक्त्वापसरन्ती ।) इन्दीवरिके । लघुगच्छ लघुगच्छ ।
परित्रायस्व माम् । (कह प एसा इन्दीवरिका । इन्दीवरिण । लहु आअच्छ
लहु आअच्छ । परिस्ताएहि म ।)

विदूषकः—भवति सकलवृद्धीपरित्राणसमर्थेन वत्सराजेन परित्रा-
यमाणा चेटीमिन्दीवरिकामाक्रन्दसि । (होदि राजलघुवृद्धीपरित्राणरामत्वेण
वच्छराएण परिताअन्ती चेडि इन्दीवरिअ अक्रन्दसि ।

(राजा "अथि विसृज—" इत्यादि पुन पठति ।)

आर०—(राजानमवलम्बेन सस्युह सलज्ज चात्मगतम् ।) अयं खलु स
महाराजो गस्याह तातेन टला । स्थाने खलु तातस्य पक्षपातः ।
(आकुल्या नाटयति ।) (अअ वलु सो महाराजो अस्व अह तादेण दिण्य
टाणे वलु तादस पञ्चवादे ।)

पायस्यमानामिति । गर्भादारभ्य दासी गर्भदासी । वृष्णीक मौनी । लघु शीघ्रम् ।
अथीति । अथि भीरु विपाद मुख । एते परिमलरसे शीघ्रगत्यास्वादे लुब्धा भृङ्गा
नव वक्रपद्मे पतन्ति । त्रासेन भयेन लोडे चखले भापते दीर्घे अशिशो यस्या
सा त्व यदि भूय कुवलयवनलक्ष्मीं इत्यस्तनी दृष्टिपातेन विकिरसि तर्हि त्वां इता
परित्यजन्ति । न त्यजेयुरेव । मालिनी वृत्तम् । ननमयययुक्तेषु मालिनी भोगि
लोकै । इति तद्वक्ष्यम् ॥ ८ ॥ स्थाने युक्त । पक्षपात अतिशयित प्रेम ।

चेटी—आयासिता खल्वारण्यिका दुष्टमधुकरैः । तद्यावदुपसर्प्य समाश्वासयामि । आरण्यिके मौ निभिहि । एषोपगताश्मि । (आगामिभा क्व आरण्यिका दुष्टमधुकरेदि । ता जाव उवसधिअ समस्तासेमि । आरण्यिमा भआदि । एसा उवअदन्दि ।)

विदूषकः—भोः अपसरापसर । एषा खल्विन्दीवरिकागता । एतं वृत्तान्तं प्रेक्ष्य देव्यै निवेदयिष्यति । (भट्टव्या निर्दिश्य ।) तदिदमेव कदलीगृहं प्राविश्य मुहूर्तं तिष्ठावः । (भो ओसर ओसर । एसा क्व इन्दीवरिआ आअदा । एदं उतन्तं पेक्सिअ देवीए निवेदस्तदि । ता इमं एव कदलीघरं पक्सिअ मुहुत्तं विद्वन् ।)

(उभौ तथा कुरुतः ।)

चेटी—(उपगत्य कपोली स्पृशन्ती ।) हजे आरण्यिके । कमलसदृशस्य तव वदनस्यायं दोषो यन्मधुकरा एवमपराध्यन्ति । (हस्ते गृहीत्वा ।) तदेहि गच्छावः । परिणतो दिवसः । (हो आरण्यिके कमलसीरसा तुद वमणस्य अने दोषो जं महुअरा एव् अवरज्जन्नि । ता एदि गच्छद्व । परिणतो दिअहो ।)

(गमने नाटयतः ।)

आर०—(कदलीगृहाभिमुखमवलोक्य ।) हजे इन्दीवरिके अति-शिशीरतया सलिलस्योरुस्तम्भ इव समुत्पन्नः । तच्छनैः शनैर्गच्छावः । (हो इन्दीवरिए अदितिरेदाए सलिलस्य ऊरुयम्मो विअ समुपग्यो । ता सजिअ गच्छन्न ।)

चेटी—तथा । (तद ।)

(इति निमग्नते ।)

विदूषकः—भोः एहि निष्क्रामावः । तां गृहीत्वैषा दाम्प्याः मुतेन्दीवरिका गता । (भो एदि निमग्न । तं गेदिअ एसा दागीए मुत इन्दीवरिआ गदा ।)

राजा—(निःश्वस्य ।) कथं गता । सति वसन्तक । न खल्वविद्वन्मभिचपितमधुर्यैः प्राप्यते । (किलेष्य ।) सति पश्य पश्य ।

ऊरुस्तम्भ ऊरुस्तम्भेति । कपोलस्तु त्रियस्यर्थादस्य । अतिशयभिरुदितमि०—एते शकुन्तलेषु—अदो सिद्धस्यः अर्थितार्थेभिरस्यः । इति ।

१ वा चेटीः वा चेटीः । एतदन्तरिम (भा अर्गदि एसा आअद्वि) । २ तदेतं (ता एदि) । ३ कणः । ४ अमलान्त-नदा कुरुतः । इत्यधिकं कुरु इत्यनेन ।

आचञ्चमुखमर्पादं कण्टाकितं कमलकाननं तस्याः ।

सुकुमारपाणिपल्लवसंस्पर्शसुखं कथयतीव ॥ ९ ॥

(नि.श्वस्य ।) सखे । क इदानीमुपायः पुनस्तां द्रष्टुम् ।

विदूषकः—भोः त्वमेव पुत्तलिकां भङ्क्त्वेदानीं रोदिवि । न
मम खलु ब्राह्मणस्य वचनं करोषि । (भो तुमे एव पुत्तलिभ भविज दाकि
रोदिसि । ण मइ क्लु ब्रह्मणस्स वचनं करोसि ।)

राजा—किं मया न कृतम् ।

विदूषकः—तदिदानीं विस्मृतम् । यथा तूष्णीको भूत्योपसर्पेति
मया भणितम् । अतिसंकटे यद्भवान्प्रविश्यालीकपाण्डित्यदुर्विदग्धतया
“ अयि निसृज विपादम् ” इत्येतैरन्यैश्च कटुवचनैर्निर्भर्त्स्य सांप्रतं किं
रोदिवि । पुनरप्युपायं पृच्छसि । (तं दाणि विमुमरिदं । जइ तुण्हीको भविज
ज्वसपेत्ति मए भणिदं । आदिसंकटे ज भवं पक्किअ अलिअपंडिच्चदुब्बिदरुदाए अइ
विजिज विसादेत्ति एदेहं अण्णेहिं अ कडुअवअणेहिं णिअभविअ सपदं किं रोदिसि ।
पुणे नि उवाअं पुच्छसि ।)

राजा—कथं समाश्वासनमपि निर्भर्त्सितामिति भाणितं मूर्खेण ।

विदूषकः—ज्ञातमेव कोऽत्र मूर्ख इति । तत्किमेतेन । अस्तमया-
निलापी भगवान्सहस्रराशिः । तदेह्यन्त्यन्तरमेव प्रविशावः । (जाणिदं
एव को एव मुक्खोत्ति । ता किं एदेण । अत्यनआहिलासी भअं सदस्सरसी ।
ता एहि अन्भन्तरं एव पविसत्ता ।)

राजा—(विलोम्य ।) अये परिणतप्रायो दिवसः । अहह । संप्रति हि-

हृत्वा पद्मवनद्युतिं प्रियतमेवेयं दिनश्रीगता

रागोऽस्मिन्मम चेतसीय सचित्तुर्विभवेऽधिकं लक्ष्यते ।

आचञ्चेति । इदं कमलकाननं पद्मवनं आवद्धं सुसुक्तिं मुखं यस्य तदायद्-
मुखमपि । कण्टाकितं सप्तातमष्टकं सरोमार्यं च सत् । तस्या आरभ्यिकायाः यः
सुकुमारः पाणिपल्लवः तस्य संस्पर्शनं जातं सुखं कथयतीव । उपदेशालंकारः ।
पथार्यावृत्तम् ॥ ९ ॥ पुत्तलिकां पाषालिनाम् । अतिसंकटे इति सोपद्रवम् ।
अलीकपाण्डित्यं मिथ्यावेदग्ध्यं तेन दुर्विदग्धः साभिमानः पण्डितमन्य इत्यर्थः ।
तस्य भावस्तथा तथा । अस्तमयमभिलष्येऽन्त्यावृत्तमयाभिलापी आमप्रस्तमय इत्यर्थः ।
कृतचेति । इयं दिनश्रीः पद्मानस्य कान्तिः शोभा हृत्वा प्रिया आरभ्यिका एव गता ।
अस्मिन्पुरोऽश्मने सचिदुर्विभवे मम चेतसि इव रागो रक्षिता अनुशास्य अधिकं

१ अभ्युपायः २ मे दुर्मन्य (मे सुवचनम्) । ३ तदा भणितम्... विदूषकः 'अवि...
कटुवचनैः भङ्क्त्वा मांयनं. ४ एहीनं. ५ दिवसकरः (दिवसभरो).

चक्राहोऽहमिव स्थितः सहचरीं ध्यायन्नलिन्यास्तटे
संजाता सहसा ममेव भुवनस्याप्यन्धकारा दिशः ॥ १० ॥ ✓

(इति निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।

तृतीयोऽङ्कः ।

(ततः प्रविशति मनोरमा ।)

मनोरमा—आज्ञमास्मि देव्या वासवदत्तया हजे मनोरमे र्यः स
साङ्कृत्यायन्यार्यपुत्रस्य मम च वृत्तान्तो नाटकोपनिबद्धस्तस्य नर्तित-
व्यशेषमद्य युष्माभिः कौमुदीमहोत्सवे नर्तितव्यमिति । ह्यः तत्त्वाराण्य-
कया प्रियसख्या शून्यहृदयघान्यथैव नर्तितम् । अद्य पुनर्वासवदत्ताभूमि-
कया तथा यदि तथा क्रियते ततोऽवश्यं देवी कुप्यति । तत्कुत्र तावत्तां
प्रेक्ष्योपालप्ये । (विलोक्य ।) एषारण्यिकात्मनैव किमपि किमपि मन्त्र-
यमाणा दीर्घिकातीरे कदलीगृहं प्रविशति । तद्गुल्मान्तरिता भूत्वा श्रोप्यामि
तावदस्या विश्रब्धमल्पितानि । (आणताञ्जि देवीए वासवदत्ताए हजे मनोरमे
जं तं संकिञ्चायणीए अवउत्तस मम अ उत्तन्तं णाइओवणिबद्धं तस्स णचिद्व्वसेसं

दश्यते । चक्राहः चक्राहः अहमिव सहचरीं ध्यायन् नलिन्याः तटे स्थितः । दिशः
मम इव भुवनस्यापि सहसा अन्धकाराः अन्धकारकयः । अनाह्लादकरा इत्यर्थः । जाताः ।
' अशो आदिभ्योऽच् ' इति मत्वर्थायः अच् । उपमा । शार्दूलविषीडितं मृत्तम् ॥ १० ॥

इत आरभ्याङ्कसमाप्तिं शक्यप्रतिमुखगर्भमन्धी । तत्रादौ वत्सराजारण्यिकाममा-
गमहेतोरनुरागबीजस्य द्वितीयाङ्कोपक्षितस्य मनोरमाविदूषकान्यां शायमानतया
किञ्चिद्व्यस्य वारावदत्तयाऽज्ञाततया नाक्यस्य दृश्यादृश्यरुमतयोद्भेदः प्रतिमुगसन्धिः ।
साङ्कृत्यायनी नाम काचित्परिमाजिवा ग्रन्थनिर्माणशुशुभ वासवदत्ताया विनोदयित्री ।
नर्तितव्यशेषं नाटयितव्यशेषम् । कौमुदीमहोत्सवे आश्विनस्य पूर्णिमायां क्रियमाणो
त्सवे । शून्यमन्यवियगते हृदयं यस्याः सा । हृदयेनासंनिहितैत्यर्थः । तथा ।
भूमिका वेपः । उपासक्ये दोषं दारयामि । मन्त्रयमाणा आत्मना म्याहरन्ती ।
गुल्मः स्तनागहनं तेनान्तरिता पिडिता । विश्रब्धमल्पितानि स्वैरभाषितानि ।

१ यन्ता० अ च देत (चरिद्वं). २ वासवदत्ताया वेपं कृत्वा तथा नर्तिते देव्याः कौपी
भविष्यति (अन्ताए वस कद्रुअ तह णचिदे देवीए पोरो दुविसस दे).

अत्र तुभेहि कोमदीमहसवे णचिद्वन्ति । हिओ वधु आरग्गिआए पिअसहीए सुग्ग-
न्दिअआए अण्णहा एअ णचिदं । अत्र उण वासवदत्ताभूमिआए ताए जइ तह करी-
अदि तदो अयत्सं देवो कुप्पदि । ता कहिं दाव ता पेक्खिअ उवालम्भिस्सं । एसा
वारग्गिआ अण्णहा एअ किं वि किं वि मन्तअन्ती दिग्घिआतीले कदलीपत्थ
पविसदि । ता गुम्मन्तरिआ भविअ सुग्गिस्सं दाव से विसद्धजप्पिदाणि ।)

(ततः प्रविशत्यसन्नस्या कामावस्थां नादयन्त्यारण्यिका ।)

आर०—(निःश्वस्य ।) हृदय दुर्लभजनं प्रार्थयमानं त्वं कस्मान्मां
दुःखितां करोषि । (हिअअ दुक्खहज्जणं पत्थअन्तो तुमं कौस मं दुक्खिअ करेसि ।)

मनो०—तदेतवस्याः शून्यहृदयत्वस्य कारणम् । किं पुनरेवा मार्षयते ।
अवहिता तावन्ब्रूष्यामि । (तं एदं एदस्य सुग्गहिअअराणस्त कारणं । किं उण
एसा पत्थेदि । अवहिदा दाव सुग्गिस्सं ।)

आर०—(साक्षम् ।) कथं तथा नाम सौम्यैर्दर्शनो भूत्वा महाराज
एवं संतापयति माम् । आश्चर्यमाश्चर्यम् । (नि श्वस्य ।) अथवा ममैवैषाऽभाग-
धेयता । न पुनर्महाराजस्य दोषः । (कइं तह णाम सोम्मदंसणो भविअ
महाराओ एअवं संदावेदि मे । अचरिअं अचरेअं । अहवा मह एअ एसा अभाअहेअदा ।
ण उण महाराअस्त दोसो ।)

मनो०—(सबाष्पम् ।) कथं महाराज एवास्याः प्रार्थनीयः । साधु
प्रियसखि साधु । आभिजात्यसदृशस्तेऽभिलाषः । (कइं महाराओ एअ से
पत्थण्णो । साहु विअसही माहु । अभिजाअसरिसो वे अहिलासो ।)

आर०—कस्मै तावदेतं वृत्तान्तं निवेद्य सख्यवेदनामिव दुःखं करि-
ष्यामि । (विचिन्त्य ।) अथवा अस्ति मे हृदयनिर्विशेषा प्रियसखी मनो-
रमा । तस्या अप्येतल्लज्जया न पारयामि कथयितुम् । सर्वथा मरणं वर्ज-
यित्वा कुतो मे हृदयस्यान्या निर्वृतिः । (कस्त दाव एदं उत्तन्तं निवेदिअ
सज्जवेअणं विअ दुक्खं काररसं । अहवा अत्थि मे हिअअणिअिसेसा विअसही
मणोरमा । ताए वि एदं लज्जाए ण पारोमि वदिदुं । उअवदा मरणं वज्जिअ कुदो मे
हिअअस्त अण्णा णिण्णुदी ।)

दुर्लभजनं वसराजमित्यर्थ । प्रार्थयमानमभिलाषम् । अवहिता सावधाना । अभागधेयता
मन्दभाग्यत्वम् । हृदयानिर्गतो विशेषो मरणा सा । पारयामि क्षणमेव । निर्वृतिः सुखम् ।

१ न्यारण्यिका । (आ०—कामावस्थां नादयन्ती नि श्वस्य ।) । २ शोभन (शोहन०) ।
३ साधु प्रियसखि । ४ इदानी (वार्ति) ।

मनोरमा—(साधम् ।) हा धिक् हा धिक् । अतिभूमिं गतोऽस्या-
स्तपस्विन्या अनुरागः । तत्किमिदानीमत्र करिष्यामि । (हृदि हृदि । अदि-
भूमिं गतो से तवस्तिष्णोऽप्युपराओ । ता किं दाणि एत्य करिस्सं ।)

आर०—(साभिलापम् ।) अयं स उद्देशो यस्मिन्मधुकैरराया-
स्यमानावलम्ब्य महाराजेन समाश्वासितास्मि भीरु मा विभीहीति । (अयं
सो उद्देशो जस्मि महुरोहि आआसिञ्जन्ती ओलध्विअ महाराएण समस्वासिदक्षि
भीरु मा गभाहिति ।)

मनोरमा—(सख्यम् ।) कथमेवापि दृष्टा महाराजेन । सर्वयास्त्यस्या
जीवितस्योपायः । यावदुपसृत्य समाश्वासयाम्येनाम् । (सहसोपमृत्व ।) युक्तं
नाम हृदयस्यापि लज्जितुम् । (क्वं एसा वि दिदां महाराएण । सख्वा अन्वि
रो जीविदस्स उवाओ । जाव उपसन्धिअ समस्तासेमि णं । युक्तं णाम द्विअअस्त
वि लज्जिहुं ।)

आर०—(संलज्जमात्मगतम् ।) हा धिक् हा धिक् । सर्वं श्रुत-
मेतया । तदत्र युक्तमेव प्रकाशयितुम् । (प्रकाशं हस्ते गृहीत्वा ।) प्रिय-
सखि मा कुप्य मा कुप्य । लज्जैवात्रापराध्यति । (हृदि हृदि । सर्वं सुदं
एदाए । ता एत्य युत्तं एव पआसहुं । विअसहि मा कुप्य मा कुप्य । लज्जा एव
एत्य अवरज्जदि ।)

मनो०—(सहर्षम् ।) सखि अलं शङ्कया । एतन्म आचक्ष्व ।
सत्यमेव त्वं महाराजेन दृष्टा न वेत्ति । (सदि अलं संकाए । एदं मे
भाअन्त । सखं एव्य तुमं महाराएण दिष्ट ण वेत्ति ।)

आर०—(सलज्जमधोमुखा) श्रुतमेव प्रियसख्या सखेम् । (सुदं
एव्य पिअमहीए सखं ।)

मनोरमा—यदि दृष्टा महाराजेन त्वं तदलं संतापितेन । स एवे-
दानीं दर्शनोपायपर्याकुलो भविष्यति । (जइ दिष्टा महाराएण तुमं ता अलं
संतपिदेण । सो एव्य दाणि दंगणोवाअपव्वाउल्ले गविस्सगदि ।)

अतिभूमिं परां कोटिम् । तपस्विन्याः अनुकम्पयायाः । वराकथा श्लथर्थः । हृदयस्यापि
स्वहृदयादध्यतिरिक्ताया ममेत्यर्थः । आत्मगतं, प्रसादो—सर्वश्राव्यं प्रकाशं स्यादश्राव्यं
स्वगतं मतम् । इति दशरूपके । दर्शनोपायपर्याकुलः दर्शनोपायचिन्ताव्यमः ।

१. आर०—अयं सखीजनः पक्षपातेन मन्त्रयते । अयि सखि-
पक्षपातिनि । देवीगुणनिगडनिबद्धे खलु तस्मिज्जने कुत एतत् । (अर्थ
सखीअणो पक्षपातेण मन्तेदि । अइ राक्षिपक्खवादिणि । देवीगुणनिअल्लगिणद्धे क्व
तस्सिं जणे कुदो एदं ।)

२. मनोरमा—(विहस्य ।) हला अपण्डिते कमलिनीबद्धानुरागोऽपि
मधुक्तो मालतीं प्रेक्ष्याभिनवरसास्वादलम्पटः कुतस्तामनासाद्य स्थितिं
करोति । (हला अपण्डिते कमलिनीबद्धानुरागो वि मधुअरो मालतीं पेक्खिअ
अहिणवरसास्सांदलम्पटो कुदो तं अण्णासादिअ द्विदिं करेदि ।)

३. आर०—किमेतेनासंभावितेन । तदेहि । अधिकं खलु शरदा-
त्पेन संतप्तान्यद्यापि न मेऽङ्गानि संतापं मुञ्चन्ति । (किं एदिणा अंसंभा-
विदेण । ता एहि । अहिअं क्व शरदादवेण संतप्पाइं अन्न वि ण मे अङ्गाइं संदाव
मुञ्चन्दि ।)

४. मनोरमा—अयि लज्जालुके न युक्तमेतदवस्थां गतयापि त आत्मा
प्रच्छादयितुम् । (अइ लज्जालुए ण जुत्तं एदावत्थं गदाए वि दे अण्णा पच्छादिदुं ।)

(आरण्याका मुखमवनमयति ।)

५. मनोरमा—अयि अविश्रम्भशीले किमिदानीं प्रच्छादयसि । निश्वा-
सानिभविनिर्गतो दिवसं रात्रिमपि तवानुरागोऽविरतपतत्कुसुमशरशरनि-
बद्धप्रवृत्तहुङ्कारशब्द इव न मणति । (आत्मगतम् ।) अथवा न खल्वयं
कालं उपालम्भस्य । तेषां कलिनीपत्राण्यस्या हृदये दास्यामि । (अथाय

देवीगुणा एव निगड-लोहबन्धस्तेन निबद्धे । मालतीं जातिपुष्पम् । लम्पटो लोलुपः ।
स्थितिं करोति स्वास्थमेति । लज्जां लजति इति लज्जालु । ' मितद्वारदिभ्य उपसत्या-
न्म् ' इति वार्तिकेन डुः । सैव लज्जालुना । अविश्रम्भशीले प्रवृत्त्यात्मन्यविश्वासिनि ।
निश्वासनिभविनिर्गतः निश्वासच्छलेन विनिर्गतः । अविरतं पतन्त्यः कुसुमशरस्य मदनस्य
शरनिबद्धो बाणसङ्घस्तस्मात्प्रवृत्तः हुङ्कारशब्द इव । न भणति न तत्रावस्थां कथयति किम् ।

१ एतद्वाक्यं नास्ति पुस्तकान्तरे. २ सखीजनपक्षपातेन मन्त्रयते (सखीअणपक्ख-
वादिण मन्तेसि). ३ एतन्नास्ति क्वचित्.

४ अस्य स्थाने—आशानिभानिर्गतो दिवसं रात्रिमपि तत्रानुरागः ।

अविरतपतन्मन्थशरशरहुङ्कारशब्द इव ॥

(सप्तगण्डा गिण्णामिओ दिवसं रात्रिं वि कुञ्ज अण्णराओ ।

अविरतपतन्मन्थशरशरहुङ्कार शब्दोऽयं ॥) इति पद्यं क्वचित्.

दीर्घिकाया नलिनीपत्राणि पृथीलारण्यिकाया हृदये दंष्टी ।) समाश्वसितु सखी
समाश्वसितु सखी । (अद् अविसम्भसोले किं दाणि पच्छादेति । णीसासगिद्ध-
विणिग्गओ दिअई रतिं वि तुग्ग अशुराओ अविरत्पइन्तकुमुमसत्तरणिवहपउत्साहुंकार-
सदो विअ ण भणइ । अहवा ण हु अअं कालो उवाल्म्मस्स । ता जाव नलिनीपत्ताई
से दिअए दाइस्स । समस्ससदु सही समस्ससदु सही ।)

(ततः प्रविशति विद्रूपकः ।)

विद्रूपकः—अतिमहान् खलु प्रियवयस्यस्यारण्यिकाया उपर्येनुरागः ।
येन परित्यक्तराजकार्यस्तस्या एव दर्शनोपायं चिन्तयन्नात्मानं विनोदयति ।
(विधिन्य ।) कुत्रेदानीं तां प्रेक्षे । अथवा तत्रैव तावद् दीर्घिकायाम-
न्विष्यामि । (पैरिक्कमति ।) (अदिमहन्तो क्तु विअवअत्तस्य आरण्णिआए
उअरि अशुराओ । जेण परित्ततअकमो ताए एव्व दंसणोवाअं चिन्तअन्तो अण्णाणं
विणोदेइ । कइं दाणि तं पेस्ये । अहवा तई एव्व दाव दिग्गिआए अण्णेसामि ।)

मनोरमा—(आकर्ष्य ।) पदशब्द इव श्रूयते । तत्कदलीगुल्मान्त-
रिते मूत्वा प्रेक्षावहे तावत्क एष इति । (पदपदो विअ मुणीअदि । ता कदली-
गुम्भन्तरिदा भविअ पेअत्तद्दा दाव को एसोत्ति ।)

(उभे तथा हत्वा पश्यतः ।)

आर०—कथं स एव महाराजस्य पार्श्वपरिवर्ती ब्राह्मणः । (कं सो एव्व
महाराअस्स पत्तपरिवत्त बद्दणो ।)

मनोरमा—कथं वसन्तक एव । (गरुपमंमंगत्तम् ।) अवि नाम
तया भवेत् । (वइं वसन्तओ एव्व । अवि णाम तद्द ह्ये ।)

विद्रूपकः—(दिसोऽपलोकव ।) विमिदानीमारण्यिका सत्यमेवं
संवृत्ता । (किं दाणि आरण्णिआ राअं एव्व संवृत्ता ।)

मनोरमा—(तस्मितम् ।) सखि राजवयस्यः खलु ब्राह्मणस्त्वा-
मुद्दिश्य मन्त्रयते । तत्तावदवहिते शृणुवः । (सदि राअवअत्तो क्तु बद्दणो
तुमं उरिस्मिअ मन्तेदि । ता दाव अवहिदा सुण्णम् ।)

(आरण्यिका मरुद्वं सलज्जं च शृणोति ।)

विद्रूपकः—(रोद्वेगम् ।) यद्वा तावन्मया गुरमद्रनसंतापनिस्मह-
तया भवेत् राजाज्ञारण्यिकान्वेषणार्थमागतो भवेदित्यादायः । गुरुर्भरः मदनगंतापगतेन

१ सखि शमाश्वसिति समा० २ तन्कु० ३ इति प० ४ रणग० ५ पत्राण्यिका.
६ यदा तावन्मया इति आरिपुत्रकान्तो ।

शरीरस्य प्रियवयस्यस्य वैचनेन देवैर्योत्रासवदत्तापद्मावयोरन्यासा च देवीनां भवन्नान्यन्विष्यता न सा दृष्टा तदा यत्र दीर्घिकाया दृष्टेदमपि तावत्प्रेक्षिष्य इत्यागतोऽस्मि । तद्यावदिहापि नास्ति । त्रिभिर्दानीं करिष्ये । ' अदा दाव मए गुह्यमअणसदावणीसहसरीरसस पिअवअस्ससस ववणेण देवीण वारावदत्तापदुमावकीण अण्णाणं अ देवीण भवणाइ अण्णेसन्तेण ण सा दिइ। तदा खहिं दिग्घिआए दिहा इदं वि दाव पेक्खिस्सं ति आअदोद्धि । सा जाव इइ वि णत्थि । किं दानिं करिस्स ।)

मनोरमा—श्रुतं प्रियसस्या । (सुद विअसहीए ।)

विदूषकः—(विचिन्त्य ।) अथवा भणित एवाहं वयस्येन । यदि तामन्विष्येन्न प्रेक्षसे तत्ततोऽपि तावद्दीर्घिकास्तस्याः करतलस्पर्शद्विगुणितसुखशीतलानि नलिनीपत्राणि गृहीत्वागच्छेति । तत्कथमेतानि ज्ञातव्यानि । (अहंवा मण्णिदो एव्व अहं वअस्सेण । जइ ते अण्णेसन्तो ण पेक्खासि ता तदो वि दाव दिग्घिआदो ताए करअलमरिसदिग्घिअसुहस्सीअलाइ णलिणीपत्ताइ मोहिअ आअच्छति । दा वइ एदाइ जाणिदव्वाइ ।)

मनोरमा—अयं ममावसरः । (उपसृत्य विदूषक हस्ते गृहीत्वा ।) वसन्तक एहि । अहं ते ज्ञापयामि । (अहं मे अवसरो । वसन्तक एहि । अहं दे जाणव्वेमि ।)

विदूषकः—(सभयम् ।) कस्य त्वं ज्ञापयसि । किं देव्या । न खलु मया किमपि मन्त्रितम् । (कस्स तुम जाणव्वेसि । किं देवीए । ण तु मए किं वि मन्तिद ।)

मनोरमा—वसन्तक अहं शङ्कया । यादृश्यारण्यिकायाः वृत्त आत्मनः प्रियवयम्यस्यावस्था त्वया वर्णिता ततो द्विगुणतरा भर्तुरपि कृते मम प्रियसस्या अवस्था । तत्पश्य पश्य । (उपसृत्यारण्यिका दर्शयति ।) (वसन्तक अल सकाए । जादिही आरणिआए किदे अत्तणे पिअवअस्ससस अरत्था जुए वण्णिदा तदो दिग्घिअसंसा भीणो वि किदे मम पिअसहीए अवत्था । ता पेत्स पेत्स ।)

निस्सह दुर्बल शरीर यस्य तस्य । अस्त्वथवचनेन इति पाठे पर्याप्तस्यचनेन अस्त्वप्य इति वचनेन वा । इदमपि दीर्घिकास्यागमनि । तरया करतलस्य स्पर्शेन द्विगुणितसुखानि च तानि शीतलानि च ।

१ अस्त्वथवचनेन २ देव्या वासवइन्द्राया प्रेमावत्ताम्र ३ तदा वत्र दीर्घिकाया दृष्टा इति नास्ति क० ४ अन्वेषयन् ५ स्पर्शसुख ६ • दूर उग (•तर उग) .

विदूषकः—(दृष्ट्वा सहर्षम् ।) सफलो मे परिश्रमः । स्वस्ति भवत्यै ।
(सफलो मे परिश्रमो । सोऽस्ति होदीए ।)

(आरण्यिका सलज्जं कमलिनीपत्राण्यपनीयोतिष्ठति ।)

मनोरमा—आर्य वसन्तक । तव दर्शनेनैवापगतः प्रियसख्याः
संतापो येन स्वयमेव नलिनीपत्राण्यपनयति । तदनुगृह्णात्वार्य इमानि ।
(अज्ज वसन्तअ तुह दंसणेण एव् अवंगदो विअसहीए संदापो जेण सअं एव्
णल्लिणीपत्ताई अवणेइ । ता अणुगण्हादु अज्जो इमाई ।)

आरण्यका—(सावेगम् ।) अयि परिहासशीले । कस्मान्मां लज्जयसि ।
(किंचित्पराङ्मुग्धी तिष्ठति ।) (अइ परिहासशीले । कीस मं लज्जावेसि ।)

विदूषकः—(सविगादम् ।) तिष्ठन्तु तावन्नलिनीपत्राणि । अतिलज्जा-
लुका ते प्रियसखी । तत्कथमेतयोः समागमो भविष्यति । (चित्रंदु दाव
णल्लिणीपत्ताई । अदिलज्जाळुआ दे विअसही । ता कहं एदाणं समाअमो भविस्सदि ।

मनोरमा—(क्षणं विचिन्त्य सहर्षम् ।) वसन्तक एवमिव । (कर्णे कथ-
यति ।) (वसन्तअ एव् विअ ।)

विदूषकः—साधु प्रियसखि साधु । (अपकार्यं ।) यावदेव युवां
नेपथ्यग्रहणं कुरुथस्तावदेवाहमपि वयस्यं गृह्णात्यागच्छामि । (शति
निष्कान्तः ।) साधु विअसहि साधु । जाव एव् तुणे नेवच्छगहणं करेत्य दाव एव् अहं
वि वअस्सं गेण्दिअ आअच्छामि ।)

मनोरमा—अतिकोपने उत्तिष्ठोत्तिष्ठ । नर्तितव्यमस्माभिस्तस्यैव
नाटकस्य नर्तितशेषम् । तदेहि । प्रेक्षागृहमेव गच्छावः । (परिक्रम्यावलोक्य ।)
इदं प्रेक्षागारम् । यावदेहि प्रविशावः । (प्रविष्टेकेनावलोक्य ।) साधु साधु
सर्वं सज्जीकृतम् । देव्यागन्तव्यम् । (अदिकोपने । उगेहि उगेहि । णसिद्व्वं
अगेहि तस्स एव् णाअस्स णसिद्व्वसेसं । ता एहि । पेक्खाधरं एव् गण्ठम् ।
इदं पेक्खागारं । जाव एहि पविस्सम् । राहुं साधु । सव्वं सक्कीकिदं । देवीए आअन्तव्वं ।
(ततः प्रविशति बेवी साहृत्स्यायनी विभवतथ परिवारः ।)

नेपथ्यग्रहणं वासवदत्तावतराजयोः देशग्रहणमिति यावत् ।

१. वासवदत्ता—भगवति अहो ते कवित्वम् । येनैतद्गुणान्तं
नाटकोपनिबद्धं सानुभवमप्यस्माकमार्यपुत्रचरितमदृष्टपूर्वमिव दृश्यमानमधि-
कतरं कौतूहलं वर्धयति । (भवद्वि अहो दे कवित्ण । जेण एण गूढतन्त
णाडओवणिवत्त साणुभन वि अत्ताण अम्मउत्तचरिद अदिदुपुब्बं विअ दिसन्त अदिअ
अर कोदुहल वट्टअदि ।)

साङ्गत्यायनी—आयुष्मति आश्रयगुण एवायमीदृशो यद्-
सारमपि काव्यमवश्यमेव शृण्वता श्रवणसुखमुत्पादयति । पद्य ।

१. प्रायो यत्किञ्चिदपि प्राप्नोत्युत्कर्षमाश्रयान्महतः ।

मत्तेभकुम्भतटगतमेति हि शृङ्गारता मरुम् ॥ १ ॥

वासवदत्ता—(सस्मितम्) भगवति सर्वस्य क्लृप्तो जामाता
भवतीति ज्ञायत एवैतत् । तत्किमेतेन कथानुबन्धेन । पर तदेव नर्ति
तव्यं द्रष्टुम् । (भवद्वि सण्यस्त वरुदो जामादो होदिमि जाणिवदि एव्व एद ।
ता किं एदिणा कदाणुवधेण । वर त एव्व णीघिद्वध दहु ।)

साङ्गत्यायनी—एवम् । इन्दीवरिके प्रेक्षागृहमादेशाय ।

चेटी—एतु एतु भट्टिनी । (एड एड मडिणी ।) (सर्वा परिक्रमन्ति ।)

साङ्गत्यायनी—(विलोक्य) अहो प्रेक्षणीयता प्रेक्षागृहस्य ।

आभाति रत्नशतशोभितशतकुम्भ-

स्तम्भावसक्तपृथुमीक्षिकदामरम्यम् ।

अध्यासितं युवतिभिर्विजिताप्सरोभिः

प्रेक्षागृहं सुरविमानसमानमेतत् ॥ २ ॥

कवित्वं काव्यनिर्माणैरुपपन्नम् । गूढं गुह्यतन्तं यस्य तत् । नाटकोपनिबद्धं
प्रयोगार्हे कृतम् । प्रेक्षागृहं नाट्यशाळा । प्राय इति । यत्किञ्चिन्निर्मा-
माहात्म्यरहितं वापि वस्तु महत् व्याप्यमात्रसम्बन्धात्प्राय उत्कर्षमोक्षेण प्राप्नोति ।
अत्र दृश्यन्तमाह—भस्म अस्तारत्वेन प्रशिद्धं मत्तेभस्व मत्ताम्रस्य कुम्भतटगतं यद् दृष्टा-
स्तां शृङ्गारं भूषणं मत्तमण्डनविशेषो वा तस्मात् प्राप्नोति हि ध्रुवम् ॥ १ ॥
आभातीति । रत्नशतं शतानि रत्नशतानि नै शोभिता शतकुम्भस्य सुदर्पस्य
स्तम्भात्तेषु अवसक्तानि पृथुनि मौक्षिकदामानि मुचामालास्ते रम्यम् । विजिता
स्वस्वहृदयनिरस्तुना इत्यर्थः । अप्सरोतो याभिन्तामि युवतिभिर् अर्ध्यागिनमेतप्रेक्षागृहं
सुरविमानसमानमाभानि । वसन्ततिश्च वृत्तम् । लक्षणमुक्तम् ॥ २ ॥

मनोरमारण्यिके—(उग्रस्य ।) जयतु जयतु भट्टिनी । (जेडु जडु भट्टिणी ।)

वासवदत्ता—मनोरमे अतिक्रान्ता खलु संध्या । तद्गच्छतम् । लघु गृहीतं नेपथ्यम् । (मनोरमे आदिकन्दा क्व संज्ञा ता गच्छ । लघु गच्छ णेवच्छं ।)

उभे—यद्देव्याज्ञापयति । (इति प्रस्थिते ।) (जं देवी आणवेदि ।) —

वासवदत्ता—आरण्यिके एतैरेव मदङ्गपिनद्वैराभरणैर्नेपथ्यभूमिं गत्वात्मानं प्रसाधय । (आभरणान्मद्गावताधारण्यिकायाः समर्पयति ।) मनोरमे स्वमपि नलगिरिग्रहणपरितुष्टेन तातेनार्यपुत्रस्य दत्तान्याभरणानीन्दीवरिकासकाशाद्गृहीत्वा नेपथ्यभूमिं गत्वात्मानं मण्डय येन सुसदृशी दृश्यसे महाराजस्य । (आरण्यिके एदेहि एव मदङ्गपिण्डेहि आभरणेहि णेवच्छभूमिं गदुअ अप्याणं पसादेहि । मनोरमे तुमे वि नलगिरिग्रहणपरितुष्टेन तादेण अन्नउत्तरा दिण्णाइं आभरणाइं इन्दीवरिभासआसादो गेण्दिअ णेवच्छभूमिं गदुअ अप्याणं मण्डेहि जेण सुमदिसी दीससि महाराअस्त ।)

(मनोरमा इन्दीवरिकासकाशादाभरणानि गृहीत्वा सहारण्यिकया निक्रान्ता ।)

इन्दीवरिका—इदमासनम् । उपविशतु भट्टिनी । (एदं आसनं । उपविशतु भट्टिणी ।)

वासवदत्ता—(आसनं निर्दिश्य ।) उपविशतु भगवती । (उवविशतु भगवती ।)

(उभे उपविशतः ।) —

(ततः प्रविशति गृहीतनेपथ्यः कञ्चुसी ।)

कञ्चुकी—

अन्तःपुराणां विहितव्यवस्थः

पदे पदेऽहं खलितानि रक्षन् ।

मदङ्गपिनदिमदेऽहं घडेः । भारतीरित्यर्थः । प्रसाधय मण्डय । नलगिरिनाम इन्द्रस्तः प्रद्योतस्य गजः तस्य आलानमुत्पाज्य प्रभ्रष्टस्य ग्रहणं तेन परितुष्टेन । अन्तःपुराणामिति । अन्तःपुराणामचरोपश्रीणां विहिता व्यवस्था व्यवस्थापनं येन सः । पदे पदे प्रतिपदे खलितानि प्रमादान् रक्षन् परिहरन् । राजदारान् प्रमादभ्यो रक्षमित्यर्थः । संप्रति जरातुरः दण्डनीत्यां दण्डेन भीतिस्तमवलम्ब्य गमनं तेन दृशस्य सर्व्वचरितमनुकरोमि विदम्ययामि । नृगे पुराणमन्तःप्रजानां स्थितिपालनादिरूपां व्यवस्थां करोति । प्रजाः

जराहुर' समति दण्डनीत्या

सर्वं वृषस्यानुकरोमि वृत्तम् ॥ ३ ॥

भो. आज्ञापितोऽस्मि विमानिताशेषशत्रुमैन्येन यथार्थनाम्ना महासे-
नेन समादिश्यतामन्त पुरेषु यथा—श्वो वयमुदयनोत्सवमनुभवाम ।
अतो युष्माभिस्तस्वानुरूपवेधोज्ज्वलेन परिजनेन सह मन्मयोद्यान
गन्तव्यमिति ।

साङ्कृत्यायनी—(कञ्चुकिनि निर्दिश्य ।) राजपुत्रि प्रवृत्ता प्रेशा ।
दृश्यताम् । ७

कञ्चुकी—तदेतदादेष्टव्य परिजनेन सह गन्तव्यमिति । नै गृह्णति-
नेपर्ययेनेति । कुत ।

पादेनूपुरिभिर्नितम्बफलकैः शिक्षानकाश्रीगुणे-

हारापादितकान्तिभिस्तनतटे केयूरिभिर्बाहुभिः ।

कर्णं कुण्डलिनीं करैः सवलयेः सख्यस्तिकैर्मूर्धजै-

र्द्वीनां परिचारिकापरिजनोऽप्येतेषु सहृदयते ॥ ४ ॥

न खलु किंचिदज्ञापूर्वमनुष्ठेयम् । केवल स्वाम्यादेश इति मत्वाह सैमा
दिष्टस्तदाज्ञाशेष राजपुत्र्यै निवेदयामि । (परिक्रम्यावलोक्य च ।) इय

प्रमादेभ्यो निवारयति । दण्डनीत्या अर्थसाधनानुसारेण प्रजा रक्षति च । दण्डनीतिरित्येव
दण्डेन नीयते चेद दण्ड नयति वा पुन । दण्डनीतिरिति ह्याता ज्ञान् लोचनतिषर्तते ॥ इति ।
श्लिष्टोपमात्कार । वृत्तमुपजाति । स्याद्विन्दवज्रा यदि तौ जगौ ग । अनेन्द्रवज्रा अतजा
स्ताते गौ । अनन्तरोदीरितलम्बनाजौ पादौ यदीत्यानुपजातवस्ता ॥ इति ताक्षणम् ॥ ३ ॥
विमानितानि तिरस्कृतान्यशेषाणां शत्रूणां सैन्यानि येन । महासेनधण्डमहासेन इत्यपरा
भिष उन्वयिनीवृष । प्रेशा वृत्तम् । प्रेशाधीरीक्षण वृत्तम् । इति हैम । पादेरिति ।
नूपुराणि मञ्जीरा एषां विद्यन्ते इति नूपुरिणस्ते पादे । शिक्षाना शब्दापमाना काश्री
गुणा मेरुलाशमानि केषां येषु वा तैस्तथोक्ते नितम्बफलकैः प्रस्तानितान्यै । हारे
मुक्तासरे व्यापादिता निर्मिता कान्तिर्येषां तादृशैस्तनतटे । केयूरिभिः अद्भुतसहितै
बाहुभिः । कुण्डलिभिः कुण्डलधारिभिः कर्णैः । सवलयेः कञ्चुकयुक्तैः करैः सख्यस्तिकैः
स्वस्तिकाल्पलङ्कारधरे । स्वस्तिक मङ्गल इव्यविशयो वा तलुक्ते । मूर्धनैः केशमण्डलैः
उपलक्षित । देवीनां पूज्याया देव्या । पूजार्थं बहुवचनम् । परिचारिकापरिजन
सेवकवर्गोपि एतेषु अतः पुरेषु दृश्यते । पूर्वमेव वृत्तनेपायो वर्तत इत्यर्थः । शार्दूल-
विप्रीडत वृत्तम् ॥ ४ ॥

सा वासवदत्ता वीणाहस्तया काञ्चनमालयानुगम्यमाना गन्धर्वशालं
प्रविष्टा । यावदस्याः कथयामि । (परिक्रमति ।)

(ततः प्रविशति गृहीतवासवदत्तानेपभ्यासनसंधारम्भिका
वीणाहरता काञ्चनमाला च ।)

आर०—हृत्वा काञ्चनमाले कस्मात्पुनश्चिरर्यत्यद्यापि वीणाचार्यः ।
(हृत्वा कञ्चनमाले कील उण चिराददि अत्र वि वीणाआरिभो ।)

काञ्च०—भर्तृदारिके दृष्टस्तेनैक उन्मत्तः । तस्य वचनं श्रुत्वा
चित्रेण भावितोऽपहसंस्तिष्ठति । (भर्तृदारिके दिष्टे देण एको उन्मत्तो । तस्य
वचनं सुणिअ नितेण भाविदो ओहसन्तो चिद्र ।)

आर०—(सहस्ततालं विदस्य ।) हृत्ते सुष्टेत्तं पृच्छति । सदशाः
सदशे रजन्त इति द्वावत्रोन्मत्तौ । (हृत्ते सुष्ट एदं पुच्छंदि । सरिसा सरिसे
रजन्तिसि दुवे एत्य उन्मत्ता ।)

साङ्कृत्यायनी—राजपुत्र्याः सदशमाकारं पश्याम्यस्यास्तादृशीना-
कारेणावश्यं त्वदीयां भूमिकां संभावयिष्यति ।

कञ्चुकी—(उपसृत्य ।) राजपुत्रि देवस्त्वामाज्ञापयति । श्वोऽव-
श्यमस्माभिर्वीणां वादयन्ती श्रोतव्या । तच्चया नवतन्त्रीसुजया
घोषवत्या स्थेयमिति ।

आर०—आर्य यद्येवं लघु वीणाचार्यं विसर्जय । (अय्य जद एब्बं लघु
वीणाआरिअं विसज्जेहि ।)

कञ्चुकी—एष वत्सरानं प्रेषयामि । (इति निष्क्रान्तः ।)

आर०—काञ्चनमाले उपनय मे घोषवतीं यावदस्यास्तन्त्रीः परीक्षे ।
(कञ्चनमाले अवणेहि मे घोषवतीं जाव से संतीओ परिक्रमेमि ।)

(काञ्चनमाला वीणामर्षयति । आरम्भिकोत्सङ्गे वीणां हृत्वा सारयति ।)

(ततः प्रविशति गृहीतवत्सराजनेपभ्या मनोरमा ।)

वासवदत्ताप्र वासवदत्तावेपधारिणी आरम्भिका द्वेया । गन्धर्वशाला प्रेषाएहम् । चित्रेण
भावितो वैचित्र्यहृतचित्तः । राहस्ततालं हस्तौ प्रताप्य । उदृशाः सदृशे इ०—सर्वेः सगन्धेषु
विधसिति । द्वावप्यप्रारम्भिकी । इति समानार्थं वचनं शाकुन्तले । तादृशेन राजपुत्रुचिन्नेन ।
घोषवत्या वीक्या सहितया । लघु सीग्रम् । समदनापरस्यो राजा स्वमनोवस्थायाह-

१ चिरमतेय. २ सुणिअ नेण भाविदुत्थो हसन्तो (भावितारो हसन्). ३ सुष्टेत्त-
वचने (भगीअदि) - रजन्तिसि. ४ राजपुत्रि तादृशमाकारः .

२ मनोरमा—(स्वगतम् ।) विरयति खलु महाराजः । किं न कथितं वसन्तकेन । अथवा देव्या विभेति । यदीदानीमागच्छेत्ततो रमणीयं भवेत् । (विराजति क्लृप्त महाराजो किं न कथितं वसन्तकेन । अथवा देवीए भाअदि । जइ दाणिं काअच्छे ततो रमणिउजं हवे ।)

(उत प्रविशति राजावगुण्डितशरीरो विदूषकश्च ।)

राजा—

संतपं प्रथमं तथा न कुरुते शीतांशुरद्यैव मे
निश्वासा ग्लपयन्त्यजस्तमधुनैवोष्णास्तथा नाधरम् ।
संप्रत्येव मनो न शून्यमलसान्यद्भानि नो पूर्वव-
दुःखं याति मनोरथेषु तनुतां संचिन्त्यमानेष्वपि ॥ ५ ॥

वयस्य सत्यमेवोक्तं मनोरमया । यथैषा मम प्रियसखी महाराजस्य देव्या दर्शनपथादपि रक्षयते तदयं समागमोपायः । अद्य रात्रावस्माभिरुदयनचरितं नाम नाटक देव्याः पुरतो नर्तितव्यम् । तत्रारण्यिका वासवदत्ता भविष्यति । अहमपि वत्सरानः । तच्चरितेनैव सर्वं शिक्षितव्यम् । तदागत्य स्वयमेव स्वा भूमिकां कुर्वाणः समागमोत्सवमनुभवत्विति ।

विदूषकः—यदि मां न प्रत्याययस्येषा मनोरमा तव वेपं धारयन्ती तिष्ठति । तदुपसृत्य स्वयमेव पृच्छ । (जइ मं ण पतिआअखि एसा मनोरमा तुइ वेस धारयन्ती विट्ठ । ता उवसाण्णिअ सअं एव पुच्छ ।)

राजा—(मनोरमामुपसृत्य ।) मनोरमे सत्यमित्थं यद्दसन्तकोऽभिषक्ते ।

मनोरमा—भर्तः सत्यमेव । मण्डयैतैराभरणैरात्मानम् । (इत्याभरणान्यद्वाद्वतार्यं राज्ञे समर्पयति ।) (मष्टा संसं एव्व । मण्डअ एदेहिं आभरणेहिं अष्पाण)
(राजा परिदधाति ।)

संतपमिति । शीतांशु चन्द्रमा मे मम प्रथमं पूर्वं तथा सतापमभरोत् तथा अयैर न कुरुते । तथा उष्णा निश्वासा अधुनैव प्राग्यथा तथा अजस्तमनवरत्नमपरं न ग्लपयन्ति । सम्प्रत्येव पूर्ववत् मन न शून्यमलसानि य नो नालग्नानि । तथाहि मनोरथेषु संचिन्त्यमानेषु सम्पन्नप्राया इति चिन्त्यमानेष्वपि दुःखं मनस्तापं तनुतां याति हस्यैभरति ॥ शार्दूलविक्रीडितं छन्दः ॥ ५ ॥ निश्चयेन निगूढम् । उद्देशः कथासदृशः । शीतां यादयन् वीणावादनशिक्षणप्रसङ्गेन । मय्यनुसंगं जनयित्वादर्शः । पदाक्षेपेण जवनिकामाश्लेष्य । आवस्मिकप्रवेशभूषणार्थमिदम् ।

विदूषकः—एते खलु राजानो दास्योपि एवं मर्त्यन्ते । अहो कार्यस्य गुरुता । (एदे. क्व राणाओ दाक्षीए वि एवं णचाविअग्गि । अहो कज्जस्स गरुअदा ।)

राजा—(विहस्य ।) मूर्त्तं नैष कालः परिहासस्य । निभृतेन चित्रशालां प्रविश्य मनोरमया सहासमनृतं पश्यता स्वीयताम् ।
(उभौ तथा कुस्तः ।)

आरण्यिका—काञ्चनमाले तिष्ठतु वीणा । प्रक्ष्यामि तावत्किमपि ।
(काञ्चनमाले विह्वु वीणा । पुच्छिस्सं दाव किं वि ।)

राजा—शृणोमि तावत्कृतमोऽयमुद्देशो वर्तते । (इत्यवहितः शृणोति ।)
काञ्चनमाला—पृच्छतु मर्तृदारिका । (पृच्छतु भट्टिदारिकां ।)

आर०—सत्यमेव तातो मन्त्रयते एवं यथा—यदि वीणां वादयन्न-
पहरति मां वत्सरानोऽवश्यं बन्धनान्मुञ्चामीति । (सच्चं एव तातो मन्तेदि
एवं जह् जह् वीणं वादन्तो अवहरेदि मं वच्छराओ अवस्सं बन्धणादो मुञ्चेमिस्सि ।)

राजा—(प्रविश्य पटाक्षेपेण सहर्षं वत्त्रान्ते प्रथितं बध्नाति ।) एवमेतत् ।
कः संदेहः ।

सपरिजनं प्रद्योतं विस्मयमुपनीय वादयन्वीणाम् ।

वासवदत्तामपहरामि न चिरादेवेति पश्यामि ॥ ६ ॥

यतः सुसंविहितं सर्वं गौगन्धरायणेन ।

वासवदत्ता—(सहसोरथाय ।) जयतु जयत्वार्यपुत्रः । (जेडु जेडु
अचउतो ।)

राजा—(स्वगतम् ।) कथं प्रत्यभिज्ञातोऽस्मि देव्या ।

साङ्गन्त्यायनी—(सस्मितम् ।) राजपुत्रि अलमलं संध्रमेण ।

प्रेक्षणीयकमेतत् ।

प्रथितं वध्नाति शुभशकुनं दृष्ट्वाऽभिमतासिद्धिसूचनार्थं वरुणपद्मप्रन्थिवन्धन लोकरीतिः ।

सपरिजनमिति । वीणां वादयन् मनोहारिणा वीणावादनेनेत्यर्थः । प्रद्योतं महासेनं

सपरिजनं विस्मयमुपनीय प्रापद्य । वासवदत्तां न चिरादेवापहरामि अपहरिष्यामीति

पश्यामि मन्ये । एतदुत्तरार्धं शृत्वा लक्षणानुसारि नातिमनोहरं वेति व्यक्तम् ॥ ६ ॥

सुसंविहितमिति पाठे राम्यवर्गमिधौ स्थापितम् । गौगन्धरायण उदयनस्य प्रधानमाल्यः ।

१ दाम्नीञ्ज (दास्य इव). २ प्रन्थि. ३ वरुणपद्मप्रन्थिमपि; दत्ताहरण; पदवाच्यह.
४ सुसंविहितं.

राजा—(आत्मगत सहर्षम्) इदानीमुच्छ्वसितोऽस्मि ।

वासवदत्ता—(सविलक्ष्मितमुपविश्य ।) कथं मनोरमैषा । मया पुनर्जातिमार्यपुत्र एष इति । साधु मनोरमे साधु । शोभनं नर्तितम् । (कर्हं मनोरमौ एषौ । मए उण जाणिदं भवउत्तो एसोत्ति । साहु मनोरमे साहु । सोहण णचिदं ।)

साङ्गत्या०—राजपुत्रि स्थान एव कृतां भ्रान्तिस्ते मनोरमया । पश्य ।

रूपं तन्नयनोत्सवास्पदमिदं वेपः स एवोज्ज्वलः
सा मत्तद्विरदोचिता गतिरियं तत्सस्त्वमत्यूर्जितम् ।
लीला सैव स एव सान्द्रजलवहादानुकारी स्वरः

साक्षाद्दशित एष नः कुशलया वत्सेश एवानया ॥ ७ ॥

वासवदत्ता—हस्ते इन्दीवरिके बद्धेनार्यपुत्रेणाहं वीणां शिक्षिता । तदस्य कुरु नीञ्जेत्पलदामकेन निगडनम् । (शिरस्तोऽपनीथ नीलोत्पलदामार्ययति ।) (हस्ते इन्दीवरिए । बद्धेण अञ्जउतेण अह वीण सिक्खाविदा । ता से करेदि णीञ्जेत्पलदामरण निअलणम् ।)

(इन्दीवरिका तथा कृत्वा पुनस्तत्रैवोपविशति ।)

आरण्यिका—काञ्चनमाले कथय कथय । ननु सत्यमेव मन्त्रयते तातो यदि वीणा वादयन्नपहरति मा वत्सरानस्ततोऽवश्यं बन्धनान्मुञ्चामीति । (कञ्चनमाले कहेदि कहेदि । ण सध एव्व मतेदि तादो जद वीण वादअन्तो अवहरोदि म वच्छराओ तसो अवस्सं वचणादो सुखेमिति ।)

काञ्चनमाला—भर्तृदारिके सत्यम् । तथा कुरु यथा वत्सरानस्यावश्य बहुमता भवामि । (भर्तृदारिए सच । तह करेदि जह वच्छराअस्त अवस्स बहुमता होसि ।)

रूपमिति । इदं दृश्यमानं श्रुतीतस्मिन् राजभूमिकाया मनोरमाया नयनानन्दरूपं तद्वत्सरानस्यैव । तदभिन्नमेव । उज्ज्वल वेप ए एव । इयमनया प्रसङ्गीकृता मत्तद्विरदस्य मत्तगवस्योचिता तन्त्रदृशी गति सैव । उदयनस्यैव । अत्यूर्जित अतिमहदसत्त्व मनोगाम्भीर्यं पौरुष वा तदंन । लीला सैव । सान्द्र जल व जलदस्तस्य हाद स्वनस्तमनुकरोतीति तथा । तमहा । स्वर स एव । एव कुशलया नाज्यचतुरया अनया एष वत्सेश एव न दर्शित । साङ्गविकीर्तितं वृत्तम् ॥ ७ ॥

काञ्चनमाला—(आरम्भिकाया आसनं निर्दिश्य ।) इहैवोपविशतु उपा-
ध्यायः । (इह एव्य उवविसदु उवञ्जाओ ।)

राजा—(उपविश्य ।) राजपुत्री हेन्दानीमुपविशतु ।

काञ्चनमाला—(सस्मितम् ।) इदानीमेव भर्तृदारिका विद्यमानेन
तदर्हन्त्येवैपोपाध्यायपीठिकायाः । (दाणि एव्य
सिदा तुझेहि । ता अरुदि एव्य एसा उवञ्जाअपीठिआए।)
इयमर्धासनस्य । राजपुत्रि स्थीयताम् ।

(भिक्षा कायममालां पश्यति ।)

सस्मितम् ।) भर्तृदारिके उपविश । कोऽत्र दोषः ।

(भर्तृदारिके उपविश । को एव्य दोषो । सिस्सवित्तेवा

ग्विका सलज्जमुपविशति ।)

वम् ।) भगवत्याधिकं कल्पितं काव्यम् । न खल्वहं
पुत्रेण सहोपविष्टा । (भअपर्दाये अदिभं कपिदं
एकासणे अज्जउत्तेण सह उवविठं ।)

नः श्रोतुमिच्छामि । वादय वीणाम् ।

मेताम् ।) काञ्चनमाले पिरं खलु मम वादयन्त्याः

निःसहान्यङ्गानि । तन्न शक्नोमि वादयितुम् ।

अन्तीए परिस्सगो जादो । दाणिं निस्सहाईं अङ्गाई ।

उपाध्याय सुष्ठु परिश्रान्ता भर्तृदारिका । कपो-
लतलवद्धस्येर्दल्लायाः पद्यास्या वेषेते अग्रहस्तौ । तत्समाश्रस्ता भवतु
मुहूर्तम् । (उवञ्जाओ सुष्ठु परिस्सन्ता भर्तृशरिआ । कपोलतलवद्धोअलवाए पेस्स
ते वेवन्ति अग्गाहत्था । ता समस्सत्ता होतु मुहुत्तअं ।)

राजा—काञ्चनमाले युक्तमभिहितम् । (हस्तेन प्रक्षीणुमिच्छति ।)

(आरम्भिका हस्तमपसारयति ।)

अस्मादित्युपाध्यायः । विद्यमानेन गानविद्याप्रावीण्यप्रसंगयेत्यर्थः । कपोलतले दृष्टा
स्येदृश्या वस्याः । अगौ च ती हन्तो च इति वगैर्धारयः । हस्ताग्रहस्तयोर्मुष्णुण्डिनो
भेदाभेदादिति वामनः ।

१ विद्याद्वयपरि०-२ वाचपीठिकायि. ३ उवविष्टा (उपविष्टा). ४ विदुष्कमजलका । ५ हस्ते.

८ वासवदत्ता—(सासूयम् ।) भवति अधिकमेतदपि त्वया कृतम् ।
न खल्वहं काञ्चनमाला काल्येन यञ्चयितव्या । (भवति अहिम् एदं
वि तुए किद । ण हु अअं कचणमाला कळ्येण यगइदव्या ।)

साङ्गत्यायनी—(विदुस्व ।) आयुष्मति ईदृशमेव काव्यं भविष्यति । २

आर०—(सरोपमिष ।) अपेहि काञ्चनमाले अपेहि । न मे बहु-
मत्तासि । (अवेहि कचणमाले अवेहि । ण मे बहुमत्तासि ।)

काञ्चन०—(सस्मितम् ।) यद्यह तिष्ठन्ती न बहुमता तदेषा
गच्छामि । (इति निष्कान्ता ।) (जइ अहं चिन्ती ण बहुमत्ता ता ऐसा गच्छामि)

आर०—(ससभ्रमम् ।) काञ्चनमाले तिष्ठ तिष्ठ । अयमस्याग्रहस्त-
समर्पित । (कचणमाले चिठ् चिठ् । अहं से अग्रहस्तो समर्पितो ।)

राजा—(आरण्याकाया हस्त गृहीता ।)

सद्योऽवद्यायविन्दुव्यतिकरशिशिरः किं भवेत्पद्मकोशो
ह्लादित्वं नास्य मन्ये सदृशमिदमुपस्येव वीतातपस्य ।
मुञ्चन्त्येते हिमौघं नखरजनिकरा पञ्च किं सोऽपि दाही
ज्ञातं स्वेदापवेशादयिरतममृतं स्यन्दते व्यक्तमेतत् ॥ ११ ॥

अपि च ।

एतेन बालविद्रुमपल्लवशोभापहारदक्षेण ।

हृदये मम त्वयायं न्यस्तो रागः स्वहस्तेन ॥ १२ ॥

सद्य इति । अयं मया गृहीतं करं सद्यस्तत्कालं यं अवस्थायविन्दुतां नीहारकणानां
व्यतिकरं सम्बन्धस्तेन शिशिरं शीतलं पद्मकोशं कमलगुणुलं भवेत्किम् । नैतत्सभ्र-
तीत्याह । अस्य नीहारकणसनायस्य पद्ममुकुलस्य अधुनाह्लादित्वमानन्दकारित्वं न
मन्ये । यत् वीतातपस्यं वातपरहितस्य । पीतातपस्येति पाठे गृहीतवान्वातपस्यं । अस्य
उपस्येव सदृशं योग्यम् । उपस्येव पद्मकोशे आह्लादको भवेदिति भावः । वितर्कांतरमाह
एते पञ्च नखरजनिकरा नखान्द्रा हिमौघं नीहारसदोहं मुञ्चन्ति किम् । नैतदपि । यत्
सोऽपि रजनिकरं दाही विरहिणां दहनशीलं । न तु सर्वदानन्दकरो यथायम् । तस्मिन्नेतत्त्या-
दित्यनं निर्गममाह—ज्ञातं मया सम्यग्गतम् । एतत् स्वेदापवेशात्स्वेदव्याजेन अमृतं
विरतं स्यन्दते व्यति । एतत् व्यक्तं स्पष्टमेव । स्वेदापल्लवित्तर्फीर्णोत्प्रेक्षा । शार्दूल-
वि० वृत्तम् । एतेनेति । एतेन बालं यं विद्रुमपल्लवशोभाया अपहारे
मोपगे दक्षेण । अयं तं सद्यसेन स्वहस्तेन त्वया मम हृदये अयं रागं रचिता
अनुरागधं न्यस्तोऽर्पित ॥ १२ ॥

आर०—(स्पर्शविशेषं नाटयन्ती ।) हा धिक् हा धिक् । एतां मनोरमां स्पृशन्त्या अनर्थमेव मेऽङ्गानि कुर्वन्ति । (हृदि हृदि । एवं मणोरमं परिमन्तीए अणत्थं एव्व मे अङ्गाईं फरेन्ति ।)

[वासवदत्ता—(सहसोत्थाय ।) भगवति पश्य त्वम् । अहं पुनरलीकं न पारयामि प्रेक्षितुम् । (भवति पेक्ख तुमं । अहं उण अलिअं ण पारेमि पेक्खिहुं ।)

साङ्कृत्यायनी—राजपुत्रि धर्मशास्त्रविहित एष गान्धर्वो विवाहः । किमत्र लज्जास्थानम् । प्रेक्षणीयकमिदम् । तन्न युक्तमस्थाने रसभङ्गं कृत्वा गन्तुम् ।

(वासवदत्ता परिक्रामति ।)

इन्दीवरिका—(विलोक्य ।) भट्टिनि वसन्तकश्चित्रशालाद्वारे प्रसुप्तस्तिष्ठति । (भट्टिणि वसन्तओ नित्तसालादुवारे पसुतो चिद्द ।)

वासवदत्ता—(निश्चय ।) वसन्तक एवैपः । (विचिन्त्य ।) राज्ञाप्यत्र भवितव्यम् । तद्बोधयित्वा प्रक्ष्यामि तावदेनम् । (प्रबोधयति ।) (वसन्तओ एव्व एसो । एणा वि एत्थ होदव्वं । ता वंधिअ पुच्छिस्से दाव णं ।)

विदूषकः—(निद्राजडमुत्थाय सहसा विलोक्य ।) मनोरमे किं नर्तित्वागतः प्रियवयस्यः । अथवा नृत्यत्येव । (मणोरमे किं णञ्चिअ आअदो विअवअस्सो । आदु णच्चदि एव्व ।)

वासवदत्ता—(सविपादम् ।) कथमार्यपुत्रो नृत्यति । मनोरमेदानीं कुत्र । (कइं अज्जउत्तो णच्चदि । मणोरमा दाणि कइं ।)

विदूषकः—एषा चित्रशालायां तिष्ठति । (एसा चित्तसालाए चिद्द ।)

मनो०—(सभयमात्मगतम् ।) कथमन्यथैव हृदये कृत्वा देव्या मन्त्रितम् । एतेनापि मूर्खवटुकेनान्यथैव बुद्ध्वा सर्वमाकुलीकृतम् । (कइं अण्णाहा एव्व

अनर्थमिव मेद्धानि कुर्वन्ति कोपि दुःसहो मनोविहारो मेद्धानि प्रज्वल्यतीत्यर्थः । विकुर्वन्त इति पाठे गदनविहारकथानि भवन्तीत्यर्थः । अलीकमवास्तवम्* । गान्धर्वः—सदुष्कं—क्षत्रियस्य तु गान्धर्वो विवाहः श्रेष्ठ उच्यते । इति । अप्र मनुः—इच्छयान्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयो गैधुन्यः कामसंभवः ॥ इति । अस्थाने अकारणे अनुचिते काले वा । कुत्सितः बटुः बटुकः । कुत्सायां कन् ।

१ * न्नीए अण्णहत्थेण एव्व विकेरन्ति (न्त्या अण्णहत्थेणैव विकुर्वन्ति) .

हिभए करिअ देवीए मन्तिदं । एदेण वि सुवसवडुएण अण्णहा एव्व सुद्धिअ सब्बं वाज्जलीकिद ।)

वासवदत्ता—(सरोपं इसन्ती ।) साधु मनोरमे साधु । शोभनं त्वया नर्तितम् । (साहु मनोरमे साहु । सोहणं तुए णचिद ।)

मनो०—(समय कम्पमाना पादयोनिपत्य ।) भट्टिनि न खल्वहम-
त्रापराध्यामि । एतेन खलु हताशेन बलादलंकरणानि गृहीत्वा द्वार-
स्थितेनेह निरुद्धा । न पुनर्ममाक्रन्दन्त्याः शब्दो मुरजनिर्योपान्तरितः
केनापि श्रुतः । (भट्टिणि ण हु अहं एत्थ अवरउक्षामि । एदेण तु हवायेण बलादो
अल्लकरणान्ण मेणिल्ल दुवारदिदेण इह णिरुद्ध ।) ण उण मह अक्रन्दन्तीए सद्दो मुरअणि-
ग्घोसन्तारिओ केण वि सुदो ।)

वासवदत्ता—हजे उत्तिष्ठ । ज्ञातं सवम् । वसन्तकः सत्त्वार-
प्यिकावृत्तान्तनाटके सूत्रधारः । (हजे उट्टिदि । जाणिदं सब्बं । वसन्तओ कसु
आरणिआउत्तन्तगाडए सुतधारो ।)

विदूषकः—स्वयमेव चिन्तय । कुत्रारप्यिक्य कुत्र वसन्तक इति ।
(सअं एत्थ चिन्तेहि । कहिं आरणिआवा कहिं वसन्तओति ।)

वासवदत्ता—मनोरमे सुगृहीतं कृत्वैनमागच्छ तावत् । प्रेक्षणी-
यमस्य पश्यामि । (मनोरमे सुगृहीतं करिअ णं आअच्छ दाव । वेवखणीअ से
वेक्खअग्घि ।)

मनो०—(स्वगतम् ।) इदानीं समाश्वसितास्मि (विदूषक करे क्कति ।
प्रकाशम् ।) हताश इदानीमनुभवात्मनो दुर्नयस्य फलम् । (दाणि
अमस्ससिदग्घि । हदास दाणि अणुभव अत्तणो दुण्णअस्स फल ।)

वासवदत्ता—(ससभ्रममुपसृत्य ।) आर्यपुत्र प्रतिहतमेतदमङ्गलम् ।
(इति पादयोर्नीलोत्पलद्रामांपनयन्ती सोत्प्रांसम् ।) मर्षत्वार्यपुत्रो यन्मनोरमेति
कृत्वा नीलोत्पलद्रामकेन बन्धितोऽसि । (अज्जउत्त पडिहदं एदं अमङ्गलं ।
मरिसदु अज्जउत्तो ज मनोरमेति करिअ णील्लपलद्रामएण कन्धाविदोसि ।)

(आरप्यिका सभयमपसृत्य तिष्ठति ।)

आरप्यिकाया, वृत्तान्तो नृपेण समागम इत्यर्थे । न एव नाटकं तत्र सूत्रधारो योजक । सुष्ट-
होतुं सुनक्षम् । दुर्नयस्याकुटिलनीते । असमीक्ष्यकारिताया इत्यर्थे । अन्यदन्त्यापरिणामि ।

१ सुवसव(सुवसि०), मर आकन्दिदेवि, करिदो (शान्तिरिती) न केण वि सद्दो
२ आअच्छ । वेक्ख से वेक्खअ ३ अपनयति । ४ (सोत्प्रांसं) मर्षयतु इत्यादि राजा
वेक्खय माटयति इत्येतरव परस्मान्उच्यते पुस्तकान्तरैः । ज इत्यत्र द्वयं इ पा थ

राजा—(सहस्रोत्थाय विद्वकं मनोरमां च दृष्ट्वात्मगतम् ।) कर्म विज्ञातो-
स्मि देव्या । (वैलढ्यं नाटयति ।)

साङ्कृत्यायनी—(सर्वानवलोक्य सस्मितम् ।) कथमन्यदेवेदं प्रेक्षणी-
यकं संवृत्तम् । अभूमिरियमस्मद्विधानाम् । (इति निःक्रान्ता ।)

राजा—(स्वगतम् ।) अपूर्वोऽयं कोपप्रकारः । दुर्लभमत्रानुनयं
पश्यामि । (विचिन्त्य ।) एवं तावत्करिष्ये । (प्रकाशम् ।) देवि
त्यज्यतां कोपः ।

वासवदत्ता—आर्यपुत्र कोऽत्र कुपितः । (भ्रजउत को एव इविदो)

राजा—कर्म न कुपितासि ।

स्त्रिगधं यद्यपि वीक्षितं नयनयोस्ताम्ना तथापि श्रुति-
माधुर्येऽपि साते स्वललत्यनुपपं ते गद्गवा धागियम् ।

निश्वासा नियता अपि स्तनमरोत्कम्पेन संलक्षिताः

कोपस्ते प्रकटप्रयत्नविधृतोऽप्येव स्फुटं लक्ष्यते ॥ ११ ॥

(पादयोर्निपत्य ।) प्रसीद प्रिये प्रसीद ।

वासवदत्ता—आरभ्यिके त्वं कुपितेति संभाषयन्नार्यपुत्रः प्रिये
प्रसीदिति प्रसादयति । तदुपसर्प । (इति हस्तेनारुपंति ।) (आरभ्यिण तुमं
शुविदति संभाषयन्तो अज्जउत्तो विण पगीदति पगादअदि । ता उवगण ।)

आर०—(ममयम् ।) भट्टिनि न खल्वहं किमपि जानामि ।
(भट्टिणि ण हु अई किं वि जानामि ।)

वासवदत्ता—आरभ्यिके त्वं कथं न जानासि । इदानीं ते शिक्ष-
यामि । इन्द्रीवरिके गृहणीनाम् । (आरभ्यिण तुमं वदं ण आण्णसि ।
दाकिं दे सिक्कालेमि । इन्द्रीवरिण गेण्ड एदं ।)

विद्वपकः—भरति अद्य कौमुदीमहोत्सवे तव वित्तमपहतुं वय-
स्येन प्रेक्षणीयमनुष्ठितम् । (होदि अज्ज कोमुदीमहोत्सवे तुद वित्तं अवदीदुं
वअरगेण वेत्तणीअे अनुविदिदं ।)

स्त्रिगधमिति । यद्यपि स्त्रिगधं प्रेक्षितं वीक्षितनीक्षणं तथापि नयनयोः श्रुतिः तात्त्वा ।
तात्पन्यं कोणात् । माधुर्यं मधुरि । काणतो मधुरे भाषमाणानां असीत्यर्थः । ते एव गद्गवा
अस्तुतं प्रसीमाना काणानुपपं पदे पदे स्वलति । निश्वासाः नियता निश्वासा अपि
स्तनयोः उन्मत्पेन संलक्षिताः स्फुटं लक्ष्यः । एवमेव ते कोपः प्रकटेन स्फुटेन प्रयत्नेन
विहोऽस्त-मरुदेवि स्फुटं प्रकटे लक्ष्यते । आरु० इत्थम् ॥ ११ ॥ तत्र विष्णुवदुंमावर्तुं
तत्र रचनायर्थमित्यर्थः ।

वासवदत्ता—एतं सुप्माकं दुर्नयं प्रेक्ष्य हासो मे जायते । (एदं दुग्गाणं दुग्गाणं पेक्खिअ हासो मे जाअदि ।)

राजा—देवि अलमन्यया विकल्पितेनै । पश्य ।

भ्रमद्भिः क्रियते ललाटशशिनः कस्मात्कलङ्को मुग्धा
वाताकम्पितेवन्भुजीवसमता नीतोऽधरः किं स्फुरन् ।

मध्यत्र्याधिककम्पितस्तनभरेणायं पुनः खिद्यते

कोपं मुञ्च तवैव चित्तहरणायैतन्मया क्रीडितम् ॥ १४ ॥

देवि प्रसदि प्रसदि । (इति पौदयोः पतति ।)

वासवदत्ता—हन्ते निवृत्तं प्रेक्षणकम् । तदेहि । अम्यन्तरमेव
प्रविशावः । (इति निष्कान्ता ।) (हृषे गितुतां पेक्खणं । ता एहि । अम्य-
न्तरं एव पविसस ।)

इति गर्भनाटकम् ।

राजा—(विलोक्य ।) कथमकृत्यैव प्रसादं गता देवी ।

स्वेदाग्मःकणाभिन्नभीषणतरभूमद्भ्रमेकं रुपा

त्रासेनापरसुत्पुतोत्पुतमृगन्यालोलनेत्रोत्पलम् ।

उत्पश्यन्नदमग्रतो मुखमिदं देव्याः प्रियायास्तथा

भीतश्चोत्सुकमानसश्च महति क्षितोऽस्म्यहं संकटे ॥ १५ ॥

तद्यावदिदानीं शयनीयं गत्वा देव्याः प्रसादनोपायं चिन्तयामि ।

(इति निष्कान्ताः सर्वे ।)

इति तृतीयोऽङ्कः ।

अन्यथाविकल्पितेन अहमारभ्यिकायामासक्त इत्यादिसंशयेन । भूमद्भ्रैरिति ।
कस्मात्किं हेतुना ललाटमेव शशी तस्य भूमद्भिः कोपजनितभूविकारैः मुग्धा व्यर्थ-
मकारणमिति यावत् । कलङ्कः क्रियते । ललाटशशी मलिनीक्रियते इत्यर्थः ।
किं किमर्थं स्फुरन् कोपाकम्पनाः अधरः चातेनाकम्पितं यद्दन्तुजीवन्मुमुं तस्य
समतां तुल्यतां नीतः । कस्मात्पुनः अयं मध्यं अधिकं बल्यत्कम्पितो यौ स्तनो तयोः
भरणे खिद्यते खेदं प्राप्यते । कोपं मुञ्च यतो मया तव चित्तहरणायैतत् क्रीडितम् ।
शार्दूलविकीर्णं वृत्तम् ॥ १४ ॥

स्वेदाग्मः इति । रुपा क्रोधेन हेतुभूतेन उत्पन्ना ये स्वेदाग्मः कणा धर्मेजलधिन्द-
वस्तैः भिन्नं कितं च तत् भीषणतरा अतिशयेन भीषणा तथा भूमद्भा यत्र तादृक् च
इदं पुरोवृक्षमार्तुं देव्या मुखमेवम् । त्रासेन भयेन उत्पन्नोत्पुतो वेगादग्रं धावन्तो मृग-
स्तस्येव व्यालोलो अतिवचले नेत्रोत्पले नेत्रकमले यस्य तादृक् प्रियाया आरभ्यिकाया
ददमग्रं मुखमग्रत उत्पश्यन् विभावयन् अहं भीतश्च उत्सुकमानसश्च सन्महति संकटे
क्षितोऽस्मि । शार्दूल० वृत्तम् ॥ १५ ॥ इति तृतीयोऽङ्कः ।

॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशति मनोरमा)

मनोरमा—(सोद्वेगम् ।) अहो दीर्घरोपता देव्याः । एतावन्तं कालं^१ बद्धाया अपि प्रियसल्लया आरण्यिकाया उपर्यनुकम्पां न गृह्णाति । सा तपस्विन्यात्मनो बन्धनस्य क्लेशेन तथा न संतप्यते यथा भर्तुर्दर्शननिरा-
शतया । ईदृशं चास्या दुःखं येनाद्यैवात्मानं व्यापादयन्ती मया कथमपि निवारिता । एतं वृत्तान्तं भर्त्रे निवेदयेति वसन्तकं भणित्वागतास्मि ।
(अहो दिग्बरोसदा देवीए । एनिअं कालं बद्धाए पिअसहीए आरण्णिआए उवारी अणुत्तम्पं ण गेष्द । मा तवरीमणी अत्तणो बन्धणरत्त किलेमेण तद्द ण संतप्यदि जह भट्ठिणो इंसण्णिरासदाए । ईरिसं व से दुस्सं जेण अज्ज एव्व अत्ताणं वावादअन्ती मए कइं वि णिवारिदा । एदं उत्तन्तं भट्ठिणो णिवेदेद्विस्ति वसन्तअं भणिअ आअदद्धि ।)

(ततः प्रविशति काञ्चनमाला ।)

काञ्चनमाला—कथमन्विष्यन्त्यापि मया भगवती साङ्कत्यायनी न दृष्टा । (विलोक्य ।) तदेतामपि तवन्मनोरमां प्रश्यामि । (उषम्य ।) मनोरमे अपि जानासि कुत्र भगवती साङ्कत्यायनीति । (कइं अण्णेसन्तीए वि मए भअवईं सङ्किञ्चाअणी ण दिश । ता एदं वि दाव मणोरमं पुच्छिस्सं । मणोरमे अवि जानासि कइं भअवईं सङ्किञ्चाअणिति ।)

मनोरमा—(विलोक्याश्रूणि प्रमृज्य ।) हला काञ्चनमाले दृष्टा । किं पुनस्तया प्रयोजनम् । (हला कथणमाले दिशं । किं उण ताए पओअणं ।)

काञ्चनमाला—मनोरमे अद्य देव्याङ्गारवत्या लेखः प्रेषितः । तस्मिन्वाचिते बाष्पपूर्णनयना दृढं संतप्तुमारब्धा देवी । तद्विनोदननिमित्तं तस्या भगवतीमन्विष्यामि । (मणोरमे अज्ज देवीए अद्धारवदीए खेदो पेत्तिदो^२ । तस्सि वाचिदे वाक्पुण्णअणा दिशं संतप्पिदुं आरद्धा देवी । ता विणोदणणिमिसं ताए भअवईं अण्णेसामि ।)

अथ चतुर्थाङ्के अवशिष्टी अवमर्गनिर्हरणगन्धी निर्वाहने । तत्र निष्कान्ता मनोरमा ततः प्रविशति मनोरमया धृता शक्तिरवेगमात्मानं नाटयन्ती आरण्यिका एत्येताव-
पर्यन्तं वासवदत्ताप्रगत्या निरपायप्रियदर्शनाप्राप्त्यवगात्यान्माऽनमर्शमन्त्रिः । अथ वासवदत्ताश्रयादमिच्छतो वासराजस्य प्रवेशं शूलनिर्धुं प्रवेशाङ्गमारभते ततः प्रविशति मनोरमेति । तपस्विन्यनुकम्पार्हो । अद्धारवती प्रयोनस्य यन्ती वासवदत्ताया माता । तद्विनोदननिमित्तं तस्या दुःखास्यापमार्यनार्थमिच्छति ।

मनोरमा—हला किं पुनस्तर्हिमलेख आलिखितम् । (हला किं उण
तस्मिं लेखे आलिखितं ।)

काञ्चनमाला—या मम भगिनी सा तव जनन्येव । तस्या भर्ता
हृदवर्मा तातसूते । तत्तव किमेतदास्यातव्यम् । तस्य समधिकं संवत्सरं
कालेद्गहतकेन बद्धस्य । तन्न युक्तमेतं वृत्तान्तमनिष्टं श्रुत्वा समीपस्थि-
तस्य समर्थस्य भर्तुस्त एवमुदासीनत्वमवलम्बितुमिति । (जा मह भर्तुणी
सा तव जणणी एव । ताए भत्ता दिदवम्मा तादो दे । ता तव किं एदं आअक्खि-
द्वं । तस्स समिद्धं सबच्छरं कलिद्धहदएण बद्धस्स । ता ण जुत्त एदं उत्तन्तं अणिद्धं
सुणिअ समीवादिदस्स समत्पस्स भत्तुणो दे एवं उदासीणत्तण ओलम्बिदुत्ति ।)

मनोरमा—हला काञ्चनमाले । यदा तावदयं वृत्तान्तो भट्टिन्यै न
केनापि विज्ञापितव्य इति भर्त्राज्ञप्तं तत्केन पुनरिदानीं स लेखः ।
(हला कञ्चनमाले जंदा दाव अयं उतन्तो भट्टिणीए णंकेण वि
भट्टिणा आणत्ता ता केण उण दापि सो लेखो सुण्णविदो ।)

काञ्चनमाला—अनुवाच्य तूष्णींभूताया मम हस्त
मेव भट्टिन्या वाचितः । (अणुवाअअ कुण्णिगुहाए मह
भट्टिणीए वादो ।)

मनोरमा—तेन गच्छ त्वम् । एषा खलु देवी
लभ्यां तिष्ठति । (तेण गच्छ तुमं । एसा कखु देवी
हीए चिद्ध ।)

काञ्चनमाला—तेन हि भट्टिनीसंज्ञां ग-
न्ता । (तेण हि भट्टिणीसंज्ञां गमिस्सं ।)

मनोरमा—चिरं खलु म-
निर्विण्णा सा तपस्विन्यात्मनो जीवितेन ।
तत्तत्रैव गच्छामि । (इति निष्क्रान्ता ।) (चिरं
आअदाए । दिद्धं च निर्विण्णा सा तवस्मिणी अतणो जी-
विते । ता ताहि एव गच्छामि ।)

(इति प्रवेशकः ।)

समर्थस्य प्रभाववत् । दन्तवल्भी हस्तिदन्ति ।
महागतीतिरनिष्टमित्यर्थः । प्रवेगः तद्देवानुदात्तोक्त्या

१ भट्टिणीया. २ युक्तमेतं अनाचारित्वम समीप-
(यतः). ४ वादवगो (वाचयितव्यः). ५ ता (ततः).

(ततः प्रविशति खेट्टेमासनस्या वासवदत्ता साङ्कत्यायनी विभक्त्यन्त परिवारः ।)

साङ्कत्यायनी—राजपुत्रि अलमुद्वेगेन । नेदृशो वत्सरानः ।

कथमित्थंगतमपि भवत्या मातृप्लमृपतिं विज्ञाय वत्सरानो निश्चिन्तं स्यास्यति ।

वासवदत्ता—(सारम् ।) भगवति अतिक्रान्तकेदानीं त्वम् ।

यस्य मया न कार्यं तस्य मदीयेन किं कार्यम् । मातृयुक्तं ममैत-

दान्निखितुम् । सा पुनर्न जानात्यद्यापि तादृशी न वासवदत्तेति ।

तव पुनरेष आराध्यिकावृत्तान्तः प्रत्यक्षः । तत्कथमेतद्गणासि । (भगवति

अदिवग्नुजा वार्ति तुमं । जस्य मए ण कज्जं तरस ममंकरणं किं कज्जं । अज्जु-

आए ज्जुत्तं मम एदं आलिद्धिं । सा उण ण आणादि अज्जवि तारिणी ण वासवद-

त्तेति । सुद उण एदं आरणिआए उत्तन्तं पणस्यं । ता वहे एदं मग्गामि ।)

साङ्कत्यायनी—यत् एव मे प्रत्यक्षं तत् एव ब्रवीमि । तेन ननु

कौमुदीमहोत्सवे त्वां हासयितुं तथा क्रीडितम् ।

वासवदत्ता—भगवति एतदत्र सत्यम् । तथा हासितास्मि येन

भगवत्याः पुरतो लज्जया कथमपि तिष्ठामि । तर्हि तदीयया कथया ।

नन्वेनेनै पक्षपातेनैनावती भूमिं नीतास्मि । (इति संदिति ।) (भगवति

एदं एव्यं उथं । तद्द हामिदग्निं जेण भभवदीए पुरतो लब्धाए वट्टं वि विदामि । सा

किं त्थेरेकाए वहाए । ण एदेण एव्यं पस्यन्नादेण एत्तिअ भूमिं णीदग्नि ।)

साङ्कत्यायनी—अतं राजपुत्रि रुदितेन । नेदृशो वत्सरानः ।

(विलोस्य ।) अथवा प्राप्तं दैवायं यस्ते मन्युप्रमाननं करोति ।

वासवदत्ता—मनोरथा इदानीमिते भगवत्याः । (मणोरथा वार्ति एदे

भभवदीए ।

(ततः प्रविशति राजा विद्वच्छय ।)

राजा—वयस्य क इदानीमभ्युपायः प्रियां भोगयितुम् ।

विद्वेषकः—भो वयस्य मुय विषादम् । अहं त उवायं कथयि-

ष्यामि । (भो अवाय मुय विगारं । अहं दे उवायं वदस्सं ।)

प्रोक्तोऽङ्कस्तथापि नैवतत्रप्रसोक्तिः ॥ इति । अनिष्टदुष्टा कानिगदेन

मातृप्लमृपतिं । अलमुद्वेगेन । मया न कार्यं मदीयेनपरिपत्ति आरन्धिका-

मदीयेनपरिपत्तिं वापुः । आरन्धिका मन्तुः । आरन्धिका मन्तुः । आरन्धिका मन्तुः । आरन्धिका मन्तुः ।

राजा—(सहर्षम् ।) वयस्य त्वरिततरमभिधीयताम् ।

विदूषकः—भो त्वं तावदनेकसमरसंघट्टप्रभावबाहुशाली । पुनरप्य-
नेकगजतुरगपदातिदुर्विषहबलममुदितः । तत्सर्वत्रलसंद्रोहेनान्तःपुरं सुपीडित
कृत्वेदानीमेवारण्यिका मोक्षय । (भो गुण दाव अणेअसमरसघट्टप्रभावबाहु-
शाली । पुणो वि अणेअगभतुरगपभाइदुर्विषहबलसमुदितो । ता राव्वत्सदोहेण
अन्तेउरं सुपीडित करिअ दाणि एव्व आरण्यिअं मुष्ठावेदि ।)

राजा—वयस्य अशक्यमुपादिष्टम् ।

विदूषकः—किमत्राशक्यम् । यतस्तानत्कुञ्जवामनवृद्धकश्चकि-
वर्जितो मनुष्योऽपरो नास्ति तत्र । (कि एत्थ अशक । जदो दाव कुम्भसमण
सुइंउरुशयिदो मणुस्सो अपरो णात्थि तदि ।)

राजा—(तावत्तम्) मूर्खं किमसंबद्धं प्रत्यासि । देव्याः प्रसादं
मुक्त्वा नान्यस्तस्या मोक्षणाभ्युपायः । तत्कथय कथं देवीं प्रसादयामि ।

विदूषकः—भो, मासोपवासं कृत्वा जीवितं धारय । एव देवी
✓ वण्डी प्रसत्स्यति । (भो आसोपवास करिअ जीविदं थोरेदि । एव्व देवी वण्डी
णमीदिस्सदि ।)

राजाः—(विदस्य ।) अतं परिहासेन । कथय कथं देवीं
प्रसादयामि ।

धृष्टः किं पुरतोऽवबुध्य विदसन्मृह्णामि कण्ठे प्रियां

किं वा चादुःशतप्रपञ्चरचनाप्रतीतां करिष्यामि ताम् ।

किं तिष्ठामि कृताञ्जलिर्निपतितो देव्याः पुरः पादयोः

सत्यं सत्यमदो न घेडधनुनयो देव्या. कथं स्यादिति ॥१॥

अनेके ये मरणं मपरा दृष्टुमि उपरंरुतय प्रभान यथोरताहन्त्या
यादुभ्यां वाञ्छन्तौ । पादान्तेरे अनेकमरमपठेणु ये प्रदासरी अद्विस
यादु गाउ मनेतरदि दम्य स । अनदे व ते मरणं नुरगाय पदातय
पताय से दुर्विदं मणुभि सोडुमगाय मडले रेना तेन समुदित पुण्ठ
अपरो वा ।
वयस्यदेवेन वयसासुदायन । कुञ्जा यरुता यमना गासं वृडा वउरुण्य ।
सोधि दुर्विदं इत्ययं । प्रगणरति प्रगदोर्ता । धृष्ट इति । यत्र येव दसंवर
पुरत स्थितेति शब्द । एवम त्वीमरुतय निव्व विदगाइ प्रिया वडे वृहामि अशि
वदमि । कित ता वदनां माउरअदनां एव्वय प्रदेन विष्णोण प्रेणं करिष्यामि ।

—१ अद्विसद्विदुःशतम् (अद्विसद्विदुःशतम्) २ दसम् (दसम्) ३ वि-
दस्यम् ४ अदे इत्ये ५ प्रगणरति ६ इत्ययं

तदेहि । देवीसकाशमेव गच्छावः ।

विद्वेषकः—भोः गच्छ त्वम् । अहं पुनरिदानीमेव चन्धनात्क-
थमपि परिभ्रष्ट्यागतोऽस्मि । तन्न गमिष्यामि । (भो गच्छ तुमं । अहं
दाणि एव्य बन्धणादो कहें वि परिच्यंसिअ भाअदोसि । तो ण गमिसं ।)

राजा—(विद्वस्य कष्टे पृथीत्वा पलाभिनर्तयति ।) मूर्ख आगम्यनामा-
गम्यताम् । (परिफ्रम्यावलोकय च ।) इयं देवी दन्तबलभीमैर्द्व्यमध्यास्ते ।
यावदुपसर्पामि । (सलज्जमुपसर्पति ।)

(नासवदत्ता सपेदमायनादुत्तिष्ठति ।)

राजा—

किं मुक्तमासनमलं मयि संभ्रमेण
नोत्थातुमित्यमुचितं मम तान्तमध्ये ।

दृष्टिप्रसादविधिमात्रहृतो जनोऽय-

मत्यादरेण किमिति क्रियते विलक्षः ॥ २ ॥

वासवदत्ता—(मुतं निरूप्य ।) आर्यपुत्र विलक्ष इदानीं त्वं भवसि ।
(अमउत्तं विलक्षतो दाणि मुमं होसि ।)

राजा—प्रिये सत्यमहं विलक्षः । यत्प्रत्यक्षदृष्टापरार्थोऽपि भवती
प्रसादयितुं व्यवसितोऽस्मि ।

साहूत्यायनी—(आसनं निर्दिश्य ।) महाराज क्रियतामासनपरिग्रहः ।

राजा—(आसनं निर्दिश्य ।) इत इतो देव्युपविशतु ।

(वागवदत्ता भूमावुपविशति ।)

राजा—आः कथं भूमावुपविष्टा देवी । अहमप्यत्रैत्रोपविशामि ।
(इति भूमावुपविश्य कृत्वाशलिः ।) प्रिये प्रसाद प्रसाद । किमेवं प्रणतेऽपि
मयि गम्भीरतरं कोपमुद्ब्रहसि ।

किंवा देव्याः पुरः पादयोः निपतित निष्ठामि । देव्याः प्रगादने प्रतिपत्तिपूड-
अहं सत्यं सत्यं देव्या अनुनयः कथं स्यादिति न वेदि । शाईलवि० वृत्तम् ॥ १ ॥
किं मुक्तमिति । किं किंकारणमागर्णं मुक्तम् । मयि सम्भ्रमेण उपभारत्वर्या अत्यम् ।
सम्भ्रमो मारु । हे तान्तमध्ये तान्तः प्रेम्हाश मध्यो यस्याग्नार्हासि । इधमुत्थातुं
नोनिनम् । दृष्टिः मयि दृष्टिपात एव प्रगादस्तस्य विधिना करणेनैव केचनैव इतः
आत्मगाहृनोयं जनः । अहमित्यर्थः । अत्यादरेणानिगम्मानदर्शनेनेत्यर्थः । किमिति
विलक्षः मल्लः क्रियते । यमन्तानिच्छं वृत्तम् ॥ २ ॥ निरूप्य निपुणं दृष्टु । गम्भीरतर-
मन्याकृतं महगापनेतुमनापयमित्यर्थः ।

भ्रूमङ्ग न करोषि रोक्षिषि मुहुर्मुग्धेक्षणे केवल
नातिप्रस्फुरिताधरानवरत नि श्वासमेवोज्झसि ।

याच नापि दद्मसि तिष्ठसि परं प्रधाननम्रानना
कोपस्ते स्तिमितो' निपीडयति मा घृष्टमहारोपम ॥ ३॥

प्रिये प्रसीद् प्रसीद् । (इति पादयो पतति ।)

वासवदत्ता—अतिसुखितो नन्वमि । किमिदानीं दुःखित जन
विकारयसि । उत्तष्ठै कोऽत्र कुपित । (अदिसुखितो ष सि । किं इति
दुःखित न ग विज्ञासि । उच्छि को एव कुपिते ।)

साङ्गत्यायनी—उत्तिष्ठ महाराज । किमनेन । अन्यदेव तावदु-
द्वेगकारणमस्या ।

राजा—(समभ्रमम् ।) भगवति किमन्यत् ।

(साङ्गत्यायनी कर्णे कथयति ।)

राजा—(विहस्य) यद्येवमलमुद्वेगेन । मयापि ज्ञातम् । सिद्ध
एवास्मिन्प्रयोजन देवी तु द्विष्ट्या वर्धयिष्यामीति नोक्तम् । अन्यथा
कथमह दृढवर्मवृत्तान्ते विश्वव्यस्तिष्ठामि । तत्कृतिपयान्यहानि तद्द्वारत्या
आगताया । इदं च तत्र वर्तते ।

अस्मद्भ्रूलैर्द्विजयसेनपुर'सरैस्ते

राक्रान्तबाह्यविषयो विहतप्रताप' ।

दुर्गं कलिङ्गहटक' सहसा भविष्य

प्राकारमात्रशरणोऽशरण' कृतोऽसौ ॥ ४ ॥

भ्रूमङ्गमिति । हे सुग्धेक्षणे चक्षुस्तयन । तदर्हसि मयि भ्रूमङ्ग न करोषि । सरोर
भ्रुकुण्डि न कथ्वासि । केवलं मुहु रोक्षिषि । नातिप्रस्फुरिताधरौ यस्यास्तादृशी धरानवरत
मपस निश्वासमव लज्जसि मुषसि । वाप्यमपि न ददासि परं प्रयुत प्रयानेन
प्रवृष्टचिन्तया नरमननतमानन यस्या तदासि । एव स्तिमितो अदिरदत्तवकासास्त्र
वोप गू प्रहास्त्रनायमा यस्य त'अशा वा मा निरी'यति त्रि'सतिराम् । शार्दूल
वि० शृत्तम् ॥ ३ ॥ अतिसुखित इति सापालम्भम् । सिद्ध एवेति अस्मिन्पार्श्वे एव
मिद्विरेवासि । देवी तु साभिनिद्ध इति धप । दृढवर्मवृत्ताते दृढकाम्यापद्रुते इत्यर्थ ।
अस्मद्भ्रूलैरिति । ते प्रसिद्धे विजयसेन पुर गतेषु ते अरमद्रुते भागान्ते व्याप्तौ
बाह्या विषयो यस्य स । विहत प्रतापो यस्य स च तयोक्त । अयो कलिङ्गव्याप्तौ
हटकथ कलिङ्गहटक अशरण अगातक' सन् सहसा दुर्गं भविष्य । स्थित इति
शैवोऽन्यथा एवगुणवत । प्राकारमात्र शरण शक्तिरु यस्य तथा कृत । वयन्ततिउक्तं

वर्षा न तं

दिष्टाक्रान्तमन्दं प्रतिदिनविरमद्वीरदासैरवृत्ते

शश्वत्संशीर्यमाणद्विपत्तरगनरक्षीणानिःशेषसैन्यम् ।

अथ श्वो वा विमग्ने झटिति मम बलैः सर्वतस्तत्र दुर्गे २१ति

बद्धं युद्धे हतं वा भगवति न चिराच्छोष्यासि त्वं कलिङ्गम् ॥ ५ ॥

साङ्कृत्यायनी—राजपुत्रि प्रथमतरमेव भवत्याः कथितं मया
त्यमप्रतिविधाय वत्सराजः स्थास्यतीति ।

वासवत्ता—यद्येवं प्रियं मे । (जह एव्यं विभ मे ।)

(प्रवित्य ।)

प्रतीहारी—जयतु जयतु भर्ता । एष स्तल विजयसेनो दृढवर्मक-
ञ्चुकिसहितो हर्षसमुत्फुल्ललोचनः प्रियं निवेदयितुकामो द्वारे तिष्ठति ।
जेदु जेदु भद्र । एमो कतु विअअसेणो दिटवमकञ्जुईसहिदो हरिससमुप्पुळ्ळोअणो
वेअं णिवेदिदुआमो दुवारे चिट्ठ ।)

वासवदत्ता—(तस्मितम् ।) भगवति यथा तर्कयामि परितोपि-
तास्म्यार्यपुत्रेणेति । (भवददि जह तकेमि परिदोसिदासि अञ्जउत्तेणेति ।)

साङ्कृत्यायनी—वत्सराजपक्षपातिनी खल्वहं न किञ्चिदपि धर्वामि ।

राजा—शीघ्रं प्रवेशय तौ ।

प्रतीहारी—तथा । (इति निष्क्रान्ता ।) तद् ।

(ततः प्रविशति विजयसेनः कञ्चुरी च ।)

विजयसेनः—मोः कञ्चुकिन् । अद्य स्वामिपादा द्रष्टव्या इति
यत्सत्यमनुपमं कमपि सुखातिशयमनुभवामि ।

वृत्तम् ॥ ४ ॥ निर्दिष्टेत्यादि । हे भगवति साङ्कृत्यायनीमुदित्वैतन् । अथ
श्वो वा मम बलैः तत्र तस्मिन् दुर्गे झटिति शीघ्रं सर्वतः विमग्ने विचले त्वं कलिङ्ग-
वलिङ्गराजमचिरादेव युद्धे बद्ध हतं वा भोष्यति । कथंभूतमित्याह । निर्दिष्टेणोपरिकथितेन
आकाङ्क्षेण अभिधेयेण मन्दं निरुत्साहं । निर्दिष्टाक्रान्तं सन्देहि पाठे निर्दिष्टे य आक्रान्तो
दारणो रणः । आक्रान्तो दारणे रणे इत्यमरः । प्रतिदिने दिने दिने विरमन् शीघ्रमाणं वीरुणां
दाणेराणां विकराणां च । भ्रूये दासेरदासौ च इत्यमरः । इति युद्धादिव्यापारो यस्य तम् ।
राभद्रजयं शीर्यमाणा ध्वस्यमाना द्विपा गजाः तुरगा नरा योरात्र यस्मिन् । अत्रः शीघ्रं
नि शेषं बलं मेभ्यं यस्य तम् । सम्वरा शृणुम् ॥ ५ ॥ वन्मराजपक्षपातिनी एतेनेन
पश्यातेनेत्यादि वासवदत्तावचनं मनसि कुर्वत्याः सोरकुष्टनोषिरियम् ।

कञ्चुकी—विजयसेनं अवितयमेतत् । पश्य ।

सुखनिर्भरोऽन्यथापि स्वामिनमवलोक्य भवति भृत्यजन ।
किं पुनरखिलविघटननिर्व्यूढप्रभुनियोगभर ॥ ६ ॥

उभौ—(उपमृत्यु ।) जयतु जयतु स्वामी ।

(राजा उभावपि परिचरते ।) १

कञ्चुकी—देव दिष्ट्या वर्षसे ।

हत्या कलिद्रुहतक क्षत्रमेस्यामी निवेशितो राज्ये ।

देवस्य समादेशो निर्व्यूढो विजयसेनेन ॥ ७ ॥

वासवदत्ता—अपि भगवति अभिजानास्येत कञ्चुकिनम् ।

(अद् भगवद् अहिनाणामि एद् कञ्चुद् ।)

साहृत्यायनी—कथं नाभिजानामि । ननु स एष यस्य हस्ते
मातृप्यसां ते पत्रिर्मानुप्रेषितरती ।

राजा—साधु विजयसेनेन महान्यापारोऽनुष्ठित ।

(विजयसेन पादयो पतति ।)

राजा—देवि दिष्ट्या वर्षसे । प्रतिष्ठितो राज्ये दृढवर्मा ।

वासवदत्ता—(सहर्षम् ।) अनुगृह्णीतास्मि । (अणुगादिशक्ति ।)

विदूषकः—ईदृशोऽभ्युदयेऽस्मिन्नानकुल एतत्करणीयम् । (राजान

निर्दिश्य वीणावादन नायनम् ।) गुरुपूजा । (आत्मना योपनीत दर्शयन् ।)

घ्राहणस्य सत्कार । (भारभिरा गुरुवन्द ।) सर्वबन्धनमोक्ष इति ।

(ईदृशे अभ्युदये ईदृशमगादनीनाप्रेलायाम् । गुरुपूजा इत्यर्थनिर्दन्त सत्कार ।
सम्बन्धमोक्षमिति ।)

राजा—(वासनदन्तामप्यार्यं छोटिकां ददत् ।) साधु वयस्य साधु ।

अविनाशं गन्तव्यम् । सुस्येति । अन्यथापि महप्रभुसार्थकरणाभोरेपि
स्वामिनमवलोक्य भृत्यजन सुखन निर्भर नितरा पूर्णं भवति । किं पुन अखिलस्य
विघटनेन प्येनेति यावत् निर्व्यूढं सारन्वनाड प्रभानिगागस्य निर्दिष्टार्यस्य भर येन
स । सुखनिर्भरोभेरेदिति यत्कथमियथ ॥ ६ ॥ इत्येति । विजयसेनेन कलिद्रुहतक
हत्या आनन्वामी राज्ये निवेशितं प्रतिष्ठापितो हि । देवस्य समादेशं निर्व्यूढं राजकुलिन
म् ॥ ७ ॥ अभ्युदये इत्यमगादनीनाप्रेलायाम् । गुरुपूजा इत्यर्थनिर्दन्त सत्कार ।
छोटिका अद्गुणमयमयोपनिनि संधयजन्यो ध्वनिविशेष ।

१ एतन्ना स्ति पुस्तकान्ता २ सोरभत् अस्मत्प्रणामिनि निवेशिते ३ इशादपस्थापन
कादिद्रुहावेना ४ काद्वय-गुणम् ५ महान् ६ आत्मात्तरं जयतु भावतुम् (जेद् अन्व
नृत्तो) इत्यधिक पुस्तकान्ता

विदूषकः—भवति कथं त्वं न किमप्यत्र समादिशसि । (होदि कहां तुमं ण किं वि एथ समादिससि ।)

वासवदत्ता—(साङ्कृत्यायनीमवलोक्य सस्मितम् ।) मोचिता खलु हताशेनारण्यिका । (मोइदा क्खु ह्दासेण आरणिआ ।)

साङ्कृत्यायनी—किं वा तपस्विन्यानया वदया ।

वासवदत्ता—यथा भगवत्यै रोचते । (जह भवदीए रोअदि ।)

साङ्कृत्यायनी—यद्येवमहमेव गत्वा तां मोचयिष्यामि ।

(इति निष्क्रान्ता ।)

कञ्चुकी—इदमपरं संदिष्टं महाराजेन दृढवर्मणा । त्वत्प्रसादात्सर्वमेव यथाभिलषितं संपन्नम् । तदेते प्राणास्त्वदीयाः । यथेष्टमिमान्विनियोक्तुं स्वमेव प्रमाणमिति ।

(राजा सल्लज्जमज्जेमुखस्तिष्ठति ।)

विजयसेनः—देव न शक्यमेव देवं प्रति प्रीतिविशेषं दृढवर्मणः कथयितुम् ।

कञ्चुकी—यद्यपि तुभ्यं प्रतिपादितायाः प्रियदर्शिकाया अस्मद्बुद्धितुः परिभ्रंशान्न मे संबन्धो जात इति दुःखमासीत्तथापि वासवदत्तायाः परिणेत्रापि त्वया तदपनीतमेव ।

वासवदत्ता—(सासम् ।) आर्य कञ्चुकिन् कथं मे भगिनी परिभ्रष्टा । (अब्ब कञ्चुइ कहां मे भइणी परिभ्रइआ ।)

कञ्चुकी—रामपुत्रि तस्मिन्कल्लिङ्गहतकावस्कन्दे विद्रुतेष्वितस्ततोऽन्तःपुरजनेषु दिष्ट्या दृष्टामिदानीं न युक्तमत्र स्थातुमिति तामहं गृहीत्वा वत्सराजान्तिकं प्रस्थितः । ततः संचिन्त्य तां विन्ध्यकेतोर्हस्ते निक्षिप्य निर्गतोऽस्मि । यावत्प्रतीपमागच्छामि तावत्कैरपि तत्स्थानं सह विन्ध्यकेतुना स्मर्तव्यतां नीतम् ।

प्रतिपादितायाः संकल्पदत्तायाः । परिभ्रंशात्स्वदस्नस्सल्लज्जादिनाशाद्वा । कल्लिङ्गहतकावस्कन्दः अभिद्रवः तस्मिन् । दिष्ट्या सुदेवात् । संचिन्त्य शक्ययुक्तता विचारः । प्रतीपमागच्छामि परापतामि ।

राजा—(सस्मितम् ।) विजयसेन किं कथयसि ।

कञ्जुकी—तत्र चान्विष्यता मया न प्राप्ता । तदौप्रभृति नाद्यापि विज्ञायते क्व वर्तते इति ।

(प्रविश्य मनोरमा ।)

मनोरमा—भट्टिनि प्राणसंशये वर्तते सा तपस्विनी । (भट्टिणी प्राणसंसर्ग वद्भ्य सां तवस्तिर्णा ।)

वासवदत्ता—(सन्नम् ।) किं पुनस्त्वं प्रियदर्शनावृत्तान्तं जानामि । (किं उण तुमं पिअदसणाउत्तन्तं आण्णसि ।)

मनोरमा—न खल्वहं प्रियदर्शनावृत्तान्तं जानामि । एषा खल्वारण्यिका कल्पव्यपदेशेनानीतं विषं पीत्वा प्राणसंशये वर्तते इत्येवं मया निवेदितम् । तत्परित्रायतां भट्टिनी । (स्मृती पादयोः पतति ।) (ण हु अहं पिअदसणाउत्तन्तं जानामि । एसा क्खु आरण्णिआ कल्पव्यपदेशेण आणीदं विसं पाञ्ज पणसंसर्ग क्खदित्ति एव्वं मए जिदेदिदं । ता परित्ताअदु भट्टिणी ।)

वासवदत्ता—(स्वगतम् ।) हा धिक् हा धिक् । प्रियदर्शनादुःखमपि मेऽन्तरितमारण्यिकावृत्तान्तेन । अतिदुर्जनः खलु लोकः । कदाचिन्मामन्यथा संभावयिष्यति । तदेतदत्र युक्तम् । (प्रकाशं रागभ्रमम् ।) मनोरमे लब्धिवैवानय ताम् । नागलोकाद्गृहीतविपविद्य आर्यपुत्रोऽत्र कुशलः । (इदि इदि । पिअदंसणाउत्तन्तं वि मे अन्तरिदं आरण्णिआउत्तन्तेण । अदिदुअणो क्खु लोओ । कदाइ मं अण्णहा संभावइस्सदि । ता एदं एथ जुत्त । मणोमे लहु इह एव्व आणेहि तं । णाअलोआदो गहिदवित्तविज्जो अव्वउत्तो एत्थ कुसलो ।)

(निष्क्रान्ता मनोरमा । ततः प्रविशति मनोरमया धृषा राविपवेगमात्मानं नाट्यन्त्यारण्यिका ।)

आरण्यिका—ह्य मनोरमे कस्मादिदानीं मामन्धकारं प्रवेशयसि । (इहा मनोरमे कोस दाणिं मे अन्धआर पवेसेसि ।)

मनोरमा—(सविषादम् ।) हा धिक् हा धिक् । दृष्टिरेष्यस्याः संक्रान्ता विपेणैव । (वासवदत्तां दृष्ट्वा ।) भट्टिनि लघु परित्रायस्व लघु

प्रियदर्शना प्रियदर्शिका । मनोरमावाच्ये सा तपस्विनी इत्यत्र सेत्यनेन कञ्जुकिरोक्ता राजकन्यैव पतन्मृष्टा इति मन्यमानाया उक्तिरियम् । कल्पव्यपदेशेन कल्पं प्रातराशः सत्य व्यपदेशेन मिषेण यद्वा कल्या इति संसृजतं तत्र कन्या मद्यम् । कल्पं प्रगाते इभवं स्यात्... । उपायवचनेनैपि स्वाश्रितु मयेतु योषिति । इति भेदिनी । अन्यथा संभावयिष्यति अनयैव तस्यै विषं दत्तमिति तर्कयेत् ।

परित्रायस्व । गुरुभूतमस्या विपद्य । (हृदि हृदि । त्रिदि वि से संकन्ता विमे-
षेव । भृष्टिणि लहु परिताएहि लहु परिताएहि । गुर्दभूदे से विमं ।)

वासवदत्ता—(ससंभ्रमं राजानं हरते शरीला ।) आर्यपुत्र उत्ति-
ष्टोत्तिष्ठ । लघु विपद्यते खल्वेषा तपस्विनी । (गर्वे पश्यन्ति ।) (अद्यत्न
वेऽहि वेऽहि । लहु विवजब्द क्लु एसा तवस्तिणी ।)

फञ्जुकी—(विलेख्य ।) सुसदृशी खल्वियं मम राजपुत्र्याः
प्रियदर्शनायाः । (कामवदत्ता निर्दिश्य ।) राजपुत्रि कुत इयं कन्यका ।

वासवदत्ता—आर्य विन्ध्यकेतोर्दुहिता । तं व्यापाद्य विजयसे-
नेनानीता । (अद्य विन्ध्यकेउणो दुहिदा । तं वावादिअ विजयसेणेण आणीदा ।)

फञ्जुकी—कुतस्तस्य दुहिता । सैवेयं मम राजपुत्री । हा हतोऽस्मि
मन्दभायः । (इति निपत्य भूमाकुत्थाय ।) राजपुत्रि इयं सा प्रियदर्शिका
भगिनी ते ।

वासवदत्ता—आर्यपुत्र परित्रायस्व परित्रायस्व । मम भगिनी
विपद्यते । (अबउत्त परिताएहि परिताएहि । मन भदणी विरब्द ।)

राजा—समाश्रसिहि समाश्रसिहि । पश्यामस्नावन् । कष्टं भोः कष्टम् ।

संजातसान्द्रमकरन्दरसां क्रमेण

पातुं गतद्य कालिकां कमलस्य भृङ्गः ।

दग्धा निपत्य सहसैव हिमेन च्वांसौ

यामे विधी न हि फलन्त्यभिवाञ्छितानि ॥ ८ ॥

मनोरमे पृच्छयतां तारत्किं ते बोध इति ।

मनोरमा—सखि किं ते बोधः । (गार्धं पुनश्चालयन्ती ।) सखि
ननु भणामि किं ते बोध इति । (गदि किं दे बोधो । गदि न भणामि
दि दे बोधेति ।)

प्रियदर्शिका—(अविपद्यम् ।) यदेतद्वस्यायापि मया न महाराजो दृष्टः ।
(इत्यर्थोके भूमौ पतति ।) (जं ऐदे अस्थानं गदाए वि मए न महाराजो दिहो—

गुम्भ्रमन्दाब्जम् । संजातेति । क्रमेण घनगरिण्युत्ता अत्रपारब्धेण च । नृङ्गः
संजातः सान्द्रः निविष्टः गदरन्दरगतो दग्धानां कमलस्य कलिदां पातुं गतद्य हिमेन कुता-
रेण दग्धेन निपत्य भगिनी कलिदां दग्धा च । द्वौ यद्यपि कारसेन सौम्यत्वं दर्शयतः । दिगी-
कमे प्रतिद्वे गति अभिवाञ्छितानि न पश्यन्ति निदपन्ति हि निवदेन अर्पण्यन्त्यावः ।

राजा—(साक्षम् ।)

एषा भील्यतीदमीक्षणयुगं जाता ममान्धा दिशः

कण्ठोऽस्याः प्रतिरुध्यते मम गिरो निर्यान्ति कूच्छादिमाः ।

एतस्या श्वसितं हृतं मम तनुर्निश्चेष्टतामागता

मन्येऽस्या विषयेग एव हि परं सर्वं तु दुःखं मम ॥ ९ ॥

वासवदत्ता—(साक्षम्) प्रियदर्शने उत्तिष्ठोत्तिष्ठ । पर्येष

महाराजस्तिष्ठति । कथं वेदनाप्यस्या नष्टा । किमिदानीं मयापराद्धम-

जानत्या येन कुपिता नौलभामि । तत्प्रसीद प्रसीद । उत्तिष्ठोत्तिष्ठ । न

स्तु पुनरपरात्स्यामि । (ऊर्ध्वमवलोक्य ।) हा दैवहतरु । किमिदानीं

मयापकृतं येनैतदवस्थां गता मे भगिन्यौदर्शिता । (प्रियदर्शिन्याया उपरि

पतति ।) पिभ्रदंत्ते लेद्वहि लेद्वहि । पेन्त्र एसां महाराजो विद् । कइं वेभणा दि

से ण्णा । किं दाणिं मए अवरज्ज अआणन्तोए जेण दुविदा णाल्वासि । ता पमीद

पसीद । लेहि लेहि । ण हु पुणे अवरज्जिस्स । हा देव्यहदव किं दाणिं मए अ-

धिद जेण एदाक्खं गदा मे भइणी आदसिदा ।)

विदूषकः—भो वयस्य कथं त्वं मूढ इव तिष्ठसि । नैव विपा-

दस्य कालः । विपन्ना स्तु गतिर्विपस्य । तद्दर्शयात्मनो विद्याप्रभावम् ।

(भो वयस्स कह तुम मूढोविअ विअसि । ण एसां विभादस्स काले । विममा कथु गइं

विसस्स । ता दसेहि अण्णणे विजापदाव ।)

राजा—सत्यमेवैतत् । (प्रियदर्शिकामालोक्य ।) मूढ एवाहमेतावतीं

वेद्यम् । तद्दहमेना जीवयामि । सलिलं सलिलम् ।

विदूषकः—(निष्क्रम्य पुन प्रवित्य ।) भोः एतत्सलिलम् । (भो ।

एतं सलिलम् ।

(राजोपसृत्य प्रियदर्शिन्याया उपरि हस्त निधाय मन्त्रस्मरणं

नाटयति । प्रियदर्शिका शनैस्तिष्ठति ।)

वासवदत्ता—आर्यपुत्र त्रिष्टया प्रत्युज्जीविना मे भगिनी ।

(अव्यक्तं दिष्टिआ पचुत्तीविदा मे भइणी ।)

वसन्ततिरुज्ज वृत्तम् ॥ ८ ॥ एषेति । एषा प्रियदर्शिन्या निराकाम्या ईक्षणयुगं

भील्यति । दिशो मम अन्धा जाता । अस्या कण्ठः प्रतिरुध्यते एतो निरुध्यते इमा मम

गिर शब्दा कूच्छाभिर्यान्ति । एतस्या श्वसितं हृतं मम तनुर्निश्चेष्टां निर्व्यापस्ता-

मागता । अतः अस्या विषयेग एव मन्ये परं सर्वं तु दुःखं निर्वेगता पीडा मम ।

अनङ्गतिरुज्जकार । शर्वनं वृत्तम् ॥ ९ ॥

विजयसेनः—अहो देवस्य विद्याप्रभावः ।

कञ्चुकी—अहो सर्वत्राप्रतिहता नरेन्द्रता देवस्य ।

प्रियदर्शिका—(क्षनैरुपायोपविश्य च जृम्भिदां नाटयन्ती सविद्यादमवि-
स्यम् ।) मनोरमे चिरं खलु सुतास्मि । (मणोरमे चिरं खु सुतास्मि ।)

विद्रूपकः—भो वयस्य निर्व्यूढं ते वैद्यत्वम् । (भो वयस गिर्व्यूढं
दे वेदिताम् ।)

(प्रियदर्शिका साभिलापं राजानं निरूप्य सलभं किञ्चिदधोमुखी तिष्ठति ।)

वासवदत्ता—(महर्षम्) आर्यपुत्र किमिदानीमिष्येपान्यथैव करोति ।
(अत्र उत । किं दाणिं वि एमा अण्णेश्च धरेदि ।)

राजा—(ससितम् ।)

स्वभावस्था वृष्टिर्न भवति गिरो नातिविशदा-

स्तनुः सीदत्येषा प्रकटपुलकस्वेदकाणिका ।

यथा चायं कम्पः स्तनभरपरिक्लेशजनन-

स्तथा नाद्याप्यस्या नियतमखिलं शाम्यति विषम् ॥१०॥

कञ्चुकी—(प्रियदर्शिका निर्दिश्य ।) राजपुत्रि एष ते पितुरार्जाकरः ।
(इति पादयोः गतति ।)

प्रियदर्शिका—(विलोक्य ।) कथं कञ्चुक्यार्यविनयवसुः । (सासम् ।)
हा तात । हा मातेः । (कथं कञ्चुर्इ अगविगभवसू । हा तात । हा अञ्जए ।)

कञ्चुकी—राजपुत्रि अलं रुदितेन । कुशलिनी ते पितरौ । वत्स-
राजप्रभावात्पुनस्तदवस्थमेव राज्यम् ।

वासवदत्ता—(गाम्भ ।) एह्यलीकशलि । इदानीमपि तावद्भगि-
नीस्नेहं दशोय । (कण्ठे गृहीत्वा ।) इदानीं समाधसितास्मि । (एहि अलि-
असीले । दाणिं वि दाव मइणिआरिण्णेश्च ईमेहि । दाणिं समस्यव्थम्मि ।)

वेदना चेतना । मूढः कर्मव्यतानभिज्ञः । नरेन्द्रत्व प्रभुत्वं विपर्वयता च । नरेन्द्रो
वार्तिके रात्रि विपर्वये च कथ्यते । इति विश्वः । स्वभावस्थोति—अस्या दृष्टिः
स्वभावे प्रवृत्तौ तिष्ठतीति स्वभावस्था न भवति । गिरो वाचो नाति विशदाः परिस्तुष्टः ।
प्रकटाः स्तुष्टं दृश्यमानाः पुलका सेमाजा. स्वेदकणिकाश्च यस्यास्तयोक्ता एषा
तनुः सीदति ग्लायति । यथा च अस्या स्तनभरस्य परिक्लेशः पीडा तस्य जननः
कारकं कम्पस्तथा । अयापि अस्याः अखिल विषं नियतं न शाम्यति । अस्या वि-
वाधाद्यापि गाम्भ्येन नापनीतेत्यर्थः । शिलरिणी वृत्तम् ॥ १० ॥ समाधसितास्मि मनः-

१ गिर्व्यूढं दे मन्त्रवादिताम् (निरूढं ते मन्त्रवादिताम्) . २ विस अत्रथ धरेदि (विषम-
वर्षां करोति) . ३ गिग नातिविशदा . ४ कराः प्रणमति . ५ अर्जुने .

विदूषकः—भवति त्वं भगिनीं गृहीत्वा कण्ठ एवं परितुष्टासि ।
वैद्यस्य पारितोषिकं विस्मृतम् । (होदि तुम भर्णिं गेह्निअ कण्ठे एव्ं परितु-
ष्टासि । बोदिअस्स पारिदोसिअ विमुमरिदं ।)

वासवदत्ता—वसन्तक न विस्मृतम् । (वसन्तअ ण विमुमरिदं ।)

विदूषकः—(राजानं निर्दिश्य सस्मितम् ।) वैद्य प्रसारय हस्तम् ।
भगिन्या अग्रहस्तं ते पारितोषिकं दापयिष्यामि । (बोदिअ पसारोहि इत्थं ।
भङ्णीए अग्रहत्थ दे पारिदोसिअ दाविस्सं ।)

(राजा हस्तं प्रसारयति ।)

(वासवदत्ता प्रियदर्शिकाहस्तामर्पयति ।)

राजा—(हस्तमुपसहत्य ।) किमनया । संप्रत्येव कथमपि प्रसादितामि ।

वासवदत्ता—कस्त्वमग्रहीतुम् । प्रथमेव तातेनेयं दत्ता । (को
तुमं अगण्हिदु । पुढमं एव् तादेण इअं दिण्णा ।)

विदूषकः—भो माननीया खलु देवी । मास्या. प्रतिकूलं कुरु ।
(भो माण्णीआ खलु देवी । मा से पडिऊळं करेहि ।)

(वासवदत्ता राज्ञो हस्तं क्लृप्ताकृत्य प्रियदर्शिकामर्पयति ।)

राजा—(सस्मितम् ।) देवी प्रभवति । कुतोऽस्माकमन्यया कतुं विभवः ।

वासवदत्ता—आर्यपुत्र अतोऽपि परं किं ते प्रियं क्रियताम् ।
(अञ्जउत्त अदो वि परं किं दे पिअं करीअदु ।)

राजा—किमतःपरं प्रियम् । पश्य ।

निःशेषं हृदयमर्पणा पुनरपि स्वं राज्यमध्यासितं

त्वं कोपेन सुदूरमप्यपहृता सद्यः प्रसन्ना मम ।

जीवन्ती प्रियदर्शना च भगिनी मूयस्त्वया सङ्गता

किं तत्स्यात्परं प्रियं प्रियतमे यत्संप्रतं प्रार्थयते ॥ ११ ॥

स्वास्थ्यं लभ्मिनास्मि । विभवः सामर्थ्यम् । निःशेषमिति । हृदयमर्पणा पुनरपि
निःशेषं स्वराज्यमध्यासितमधिष्ठितम् । कोपेन सुदूरमपहृता त्वमपि राज्ञो मम प्रसन्ना ।
प्रियदर्शना भगिनी जीवन्ती सती त्वया मूयः पुनरपि सङ्गता । अतः हे प्रियतमे किं

TRANSLATION.

ACT I.

I May Gauri be propitious unto you ; she, who at her marriage rite had her sight troubled by the smoke (of the nuptial fire), but again whose eyes were gladdened by the rays of the moon (on Śiva's head); who looking with longing at the bride-groom, had again her face hung down through Brahma's shame; who was full of jealousy at (when she beheld) Hara, reflected into the mirror of the moon-like nails of her feet, bearing Gangā; and whose hair stood on end at his touch (as he seized her hand)!

Moreover, may Śiva, who—though angry as the mount Kailasa, being upheaved, quaked, when the *ganas* had their amazement rising, when Kumārā (Ka'rtikeya) was lurking under the lap of his mother, when the serpent (on the body of Śiva) was looking about with rage, and when the ten-headed one (Ra'vana) with his body groaning under the firm planting of his foot (to press down the mountain) was sinking to the depth of Pātāla—was yet delighted at being closely embraced through fear by Umā, protect us !!

(*At the end of the Benediction*)

STAGE-MANAGER—(*After walking round*) To-day, at the spring-festival, I being very respectfully called, have been thus addressed by the multitude of kings, dependent on the lotus feet of the illustrious king Sriharsha, and here arrived from the regions in different directions—“We have heard it, coming from ear to ear, that our master, Śri Harshadeva, has composed a Nāṭikā, Priyadarśikā by name, graced with a novel arrangement of plot. But we have not seen it staged. Out of great deference, therefore, to that very king, the delighter of the hearts of all people, and with a disposition on your part to favour us, you should represent the same with proper

performance'. I will, therefore, in the first place arrange the costumes (or the tiring room) and then do as desired. (*Looking around*) I am quite convinced that the minds of the spectators have been won over (or favourably disposed). For,

Śrī Harsha is a skilled poet; and this assembly too is appreciative of merits; the story of king Vatsarāja is attractive (popular) in the world; and we, on our part, are expert in acting : each one of these circumstances is, by itself, the source of the attainment of the desired object; how much more so must then be this combination of all excellences that has come about through the greatness (*lit.* increase) of my good luck !

(*Looking towards the tiring room*).

Ah, how now ! When I was just about to begin the prologue, my brother, having known my intention, has assumed the part of the chamberlain of Drdhavarman, king of Angas, and is coming hitherwards. I will also then put on the costume of the character to enter next. [*Exit*].

End of the INDUCTION.

ACT I.

(*Enter the Chamberlain*)

CHAMB.—(*Jesticulating fatigue accompanied by sorrow, and sighing*)

Alas ! Oh, pity !

The king's misfortune; grief caused by separation from my kinsfolk; exile from the country; and the fatigue of a difficult journey—thus is tasted by me this fruit of my longevity of life, that has been bitter and fruitless. (4).

(*With sorrow and amazement*). That such a disaster should have been brought over even such a one as king Drdhavarman, whose three regal powers were unobstructed, and who was a peer of Raghu, Dilipa and

Nala, with a sudden attack, by the cursed king of the Kalingas, who had cherished a feeling of resentment at the thought that he had betrothed (promised) his daughter to Vatsarāja, although solicited for himself by him, and who found an opportunity (*lit.* a weak point) in that king Vatsa did not return till then from captivity—this, to tell the truth—I do not believe though it has come to pass. How is it that fate has been exceedingly cruel and thus disposed (adverse) towards us! For, that princess I bore away from the tumult of the assault of that sort and terrible like the destruction time of the world and placed in the house of the forest-king, Vindhya-*ketu*, connected with a friendly bond with king *Drdhavarman*, thinking that I might somehow take her to king Vatsa and thereby free my master from his obligation (*lit.* debt of promise). But when I had gone to *Agastya's* holy pool to bathe, as it was not far off, some people fell upon *Vindhya-*ketu** in an instant, slew him, and depopulating the place like demons, burnt it; and it is not known in what plight the princess too now is. The whole place was carefully searched by me; but I did not find out whether she was carried off by those marauders or burnt by them. So what am I, luckless one, to do! (*Reflecting*) Ah! I have heard that *Vatsarāja* has escaped from imprisonment and returned to *Kausāmbī*, carrying off with him *Pradoyata's* daughter. What! shall I go just there then? (*Sighing and observing his own condition.*) But what sort of thing shall I say, going there without the princess? Ah! *Vindhya-*ketu** had said to me to-day—"Don't you fear. His honour, the great king *Drdhavarman*, is alive; and is in captivity greatly disabled by severe wounds. I will, therefore, go to my master and make the remaining part of my life blissful (*lit.* fruitful) by serving his feet. (*Going about and looking up*). Oh the extreme rigour of the autumnal sun! since it is found to be extremely severe even by me heated as I am by many afflictions.

This sun that is freed from the screen (*lit.* bond) of clouds and has reached *Libra* after occupying *Virgo*, is

indeed, blazing fiercely, having regained his effulgence, as Vatsarāja, freed from close imprisonment is shining pre-eminently, having attained eminence after securing the princess and regained his own abode (i. e. capital or power). (5) (*Exit*)

End of the *Vishkambhaka*.

(*Enter the KING and VIDŪSHAKA*)

KING—The constancy (*lit.* the being unaffected) of my servants was known, the talent of ministers was witnessed, even friends were observed (as regards their sincerity), the affection (loyalty) of the townsmen was realised all the more, the passion for adventures in battle was quite satisfied, and the jewel of women was obtained what, indeed, have I not obtained from captivity, as from piety practised without hypocrisy (sincerely)? (6)

VIDŪ.—(*With displeasure*) O friend, how do you praise that whore's son, cursed Captivity' And that is forgotten now, *viz*—How you, like a newly captured lordly elephant, with feet (steps) stumbling on account of the shackles of clanking iron chains, with the burning of the heart indicated by the pale lotus like face (the dry tip of the trunk), with eyes up-raised and steady owing to the force of rage, and with the path along the ground cleared with the huge hands (torn up with the huge trunk), did not get the comfort of sleep even during the nights.

KING—Vasantaka, you are, indeed, a wicked man, Mark—

You saw the prison gloomy with darkness but not the splendour of her moon-like face, you felt pain at the clank of the chains, but heard not her sweet accents the cruel prison guards are present to your mind to-day and not her loving side glances you behold the faults of confinement but not the merits of Pradyota's daughter. (7)

VIDŪ.—(*With an air of pride*) If at all confinement brings in its train happiness, why do you then fasten

your wrath upon the Kalinga-King for having taken Drdhavarman a captive ?

KING—(*Smiling;*) Fie upon you, fool! Every one is not Vatsarāja who can escape in this way from prison taking a Vāsavadattā with him. So let this matter (*lit-topic*) be dropped. It is many days since Vijayasena was sent against Vindhyaqueta. And no one has come (*brought tidings,*) from him till now. Let therefore, the minister Rumanvat be called at once. I wish to say something to him.

(*Having entered—*)

The Portress—Victory, victory, to Your Majesty! Here are arrived at the door-region Vijayasena and the minister, Rumanvat.

KING—Quickly usher them in.

POB.—As Your Majesty commands!

[*Enter RUMANVAT and VIJAYASENA.*]

Ruma.—(*Musing.*)

Although gone out the very moment, servants generally enter a royal palace, full of apprehension, as if they were guilty, even though without guilt. (8)

(*Approaching*) Prosperity to Sire ?

KING—(*Pointing to a seat*) Rumanvat, be seated here.

RUMAN.—(*Sitting down, with a smile.*) Here is Vijayasena, the conqueror of Vindhyaqueta, bowing (*to you*).

VJA.—(*does accordingly.*)

KING.—(*Embracing him graciously.*) Is Your Honour well ?

VJA.—(*I am*) to-day by Sire's favour.

KING—Vijayasena, please be seated (*VIJAYA. sits down*).

KING—Vijayasena, tell Vindhyaqueta's account.

VJA.—Sire, what more can I tell? It is as it should be when Sire is angry.

KING—Still I wish to hear it in detail.

VĪJĀ.—May Your Majesty hear—Starting from here according to Your Majesty's order, with an army of elephants, cavalry and infantry, as directed, we traversed the road though long in three days, and unexpectedly fell upon Vindhyaketu at the time of day-break

KING —Then, then ?

VĪJĀ —Then roused by hearing the tumultuous din of our forces, he, Vindhyaketu, too, rushed out like a lion from a cave of the Vindhya mountain and without waiting for (the mastering of) his army and conveyances and having a few followers that happened to be at hand, proceeded at once to engage us, proclaiming his name

KING—(*Looking at RUMANVAT with a smile*) That was creditably done by Vindhyaketu What then ?

VĪJĀ.—Then when his companions were killed to a man in a fierce onslaught by us, whose envy and energy were doubled at the thought—'Here is he,' he, with the fury of his anger and strength enhanced by the crushing blow, fought in a still fiercer manner

KING—Bravo, Vindhyaketu ! Excellent, excellent !

VĪJĀ.—What description can be given, Sire ! I will tell in brief—

Having first of all, himself fighting on foot, crashed the foot-soldiers by merely striking them hard with his chest, and dispersed the terrified cavalry like a herd of deer in the quarters with volleys of arrows from afar, he discharged on all sides the whole stock of his weapons and then quickly unsheathing his sword, proceeded to enjoy the sport of cutting off the plantain grove of the mass of elephants' trunks (9).

Making havoc, single-handed, in this way in our three-fold army, with his towering shoulders covered with the rays of his sword, Vindhyaketu, with his broad chest shattered by hundreds of weapons, and exhausted after a long time, was slain in the battle (10)

KING—Rumanvan, to tell the truth we are quite put to shame by the death of Vindhyaketu, following the path proper for worthy (i.e. brave) persons

RUMAN.—Sire, even the merits of an enemy produce joy in persons of your type who side with virtues alone.

KING.—Vijayasena, has Vindhya ketu a child, whereon I may bestow (*lit. show*) the fruit of gratification?

VIJAYA.—Sire, about this too I will tell you. When Vindhya ketu had been thus slain with his kinsmen and followers, and his wives followed him in death, when the country people had taken shelter on the peaks of the Vindhya mountains and the place had been desolate, there was a maiden in Vindhya ketu's house whose beauty was in keeping with her high birth and who was uttering the piteous lament—oh father, oh mother! She is brought here by us being taken to be his daughter, and she is waiting at the door. Your Majesty is to decide with regard to her (*i. e.* as to how she is to be dealt with).

KING.—Yas'odharā, go yourself and deliver her over to Vāsavadattā and say to the Queen—She should be always looked upon by you in the light of a sister and should be taught everything proper for a maiden of high birth, singing, dancing, playing upon instruments and other accomplishments. And when she becomes fit for being given away in marriage, you should remind me.

PORTRESS.—As Your Majesty commands.

(*Behind the curtain—A BARD*).

By the breasts, gleaming with their beauty disclosed owing to the garments slipping down through exertion of the multitude of courtezans in the harem, getting ready the auspicious articles and cosmetics necessary for your pleasure-bath, your bathing room is adorned (as if) with other kinds of raised golden pots (11).

KING—(*Looking upwards*) Ah! how now! The divine sun is occupying mid-heaven.' For now;

The water of the ponds (in the gardens) appears to be boiling as it were with the heat of the rays of the sun on account of the leapings of the Śafaras; the peacock spreads out his tail looking like an

umbrella, though drooping from his sportive dance, the fawn covetous of the water in the basins seeks the circle of shades of the trees; and the bee, having at once left the cheek of the elephant, lurks (*lit. enters*) under the lobe of his ear. (12)

Rumanvan, get up, do get up Having just entered the inner apartment and performed the usual rites, we will honour Vijayasena and dispatch him for annihilating the king of Kalinga.

[*Exeunt Omnes.*]

END of ACT I

ACT II

(*Enter VIDU SHAKA.*)

Indivarika has, indeed, said to me—Noble Sir, Queen Vasavatta, who has been observing the vow of a fast, might call you to receive the *Scastivachana* I will, therefore, bathe in the pond attached to the shower-house and having gone into the presence of the Queen will utter something in the manner of a cock (*i. e.* in a gradually raised voice) Otherwise, how are Brahmanas like us to accept a donation in the royal palace? (*Looking towards the tiring room*) Ah! Here my dear friend has started to go to the very showerhouse-garden to dispel the longing caused by the queen's separation. So I will go with my friend himself and do as (I said.).

(*Enter the love-sick King*)

My mind yearns, to-day, to see that beloved of mine who is emaciated, who wears only the auspicious ornaments, who speaks slowly and with effort, who subdues the beauty of the morning moon by her face having a palish hue, and who is full of longing owing to the observance of the rules of her fast, as if she were in the condition produced by first love. (1)

VIDU.—(*Approaching*) Hail to your Honour! May you prosper!

KING.—(*Looking at him*) Vasantaka, for what do you appear to be delighted!

VIDU.—*Because the Queen is going to honour a Brâhmana.*

KING.—If so, how does it benefit you?

VIDU.—(*With pride*) Oh, such a Brâhmana, indeed, that I get the Svastivâchana-present first from the Queen in the palace crowded with thousands of Brâhmanas, versed in four, five or even six Vedas.

KING.—(*Laughing*) Your Brâhmanaship (Vedic scholarship) is shown by the number of the Vedas (mentioned by you). Come then, great Brâhmana. To the shower-house garden itself we go now.

VIDU.—As your Majesty commands.

KING.—Lead the way.

VIDU.—Come, oh! Let us go. (*Walking round and looking on*) O friend, see, the loveliness of the shower-house-garden, the surface of the stone-slab in which is soft on account of the various kinds of flowers ceaselessly falling upon it, wherein the bunches of the Bakula and the Jasmine flowers are broken by the weight of the bees buried in the fragrance, where the cups of the Bandhûka flowers are opened by the breezes richly charged with the perfume of lotuses, and where the light of the sun is obscured by the dense *tambla* trees.

KING.—Friend, you have well described it. For, here,

By the stems of the Sêphalika flowers (scattered about) the ground appears as if covered with small bits of corals; the scent of the Saptachhada flowers at once gives rise to the false idea of its being the odour of the rut of elephants; and these bees here, having the colour of their bodies tawny with (or having the tawny tincture of) the thick mass of pollen 'dropped from the expanded lotuses, and intoxicated with the drafts of liquor (honey), are humming something in indistinct accents. (3).

VINU —O friend ! look, look at this too—this Saptaparna tree here, the mass of the flowers of which is unceasingly falling and which, therefore still looks as if it has the drops of water falling through the interstices of its leaves at the close of the rainy season (or at the end of a shower)

KING —Friend, happily observed There is much that is like the rainy season (yet) For

Bearing softness (of surface) by the meadows which rob (possess or surpass) the beauty of the Śrīsha flowers, and therefore having at once a pavement made with the washed pieces (or powder) of emerald the ground here, on account of the heaps of Bandhūka flowers dropped from their stems, now appears as if covered with hundreds of cochineal insects (3)

(Enter a MAID)

MAID —I am ordered by Queen Vasavadatta—Girl Indivarikā, to-day I have to present an Argha (offering of worship) to the great sage Agastya Do you go then and come back quickly taking with you a garland of Sēphalikā flowers Let this Aranyikā, too quickly gather the full blown lotuses from the pond in the shower house garden before they are closed up by the sun when going to set and come back The poor girl does not know that pond So I will take her with me and go (Looking towards the scenes) This way Aranyikā, come this way

(Enter ARANYIKA)

ARANYIKA —(With tears and dejection, to herself) That I, who was born in that sort of (so high a) race in that way and who lived commanding others should now do the bidding of others! So it must be said that there is nothing difficult for fate to bring about Or rather it is my fault, since knowing this I did not destroy my self So what shall I do now! Or* it is now difficult for

* The passage may also be interpreted as—Or why? A hard thing I have thought of now (viz committ ng suicide) I will do as I said (i e kill myself) But this does not appear to be intended See notes

should be reminded of that", so I will put the king in mind of that, so that he will be engaged in thoughts about a husband for her.

KING.—(*With joy*) This then is that daughter of Vindhya-ketu. (*With regret*) Long have we been foiled (or, robbed of her sight). Friend; this is indeed, a maiden, to look at whom is not sinful. We shall see her now without hesitation (or freely).

A'KAN.—(*Angrily stopping her ears*) Go you then. I have nothing to do with you who talk nonsense.

(*The maid-servant goes and gesticulates the collecting of flowers.*)

KING.—Oh, her nobility of birth has been greatly manifested by her firmness (of mind). Friend, blessed, indeed, will be he who will be the object of the happiness of the touch of her body.

(*ABANTIKA' acts the collecting of lotuses*).

VIDU.—O friend, mark, mark; wonderful, wonderful! As she plucks the lotuses, she puts into the background the beauty of the lotus-beds by the spreading lustre of her hand moving in the water.

KING.—Friend, this is quite true. See—

Having become the object of the touch of the hand of her, who gives delight by her glances similar to that of (given by) a continuous shower of the drops of nectar, and who has assumed a peculiar loveliness owing to the slipping of her breast-garment, as of the rays of the body of the moon that gives delight with a fitting shower of nectareous drops and that becomes peculiarly charming owing to the veil of clouds being removed, it is wonderful, indeed, that these lotuses do not become closed up at once. (7)

A'NANT.—(*Gesticulating torment from bees*) Oh fie! oh fie! These other wicked bees, greatly annoying me as they alight on the beds of blue lotuses, after leaving the lotus plant, torment me here. (*Covering her face*)

with her upper garment, in alarm) Friend-Indivarikā, save me, save me. These horrid bees will, indeed, assail me.

VIDU.—Oh friend, your wishes are fulfilled. Before that daughter of a born slave comes, you too, being silent, approach her. She, on her part, knowing Indivarikā to be coming from the movement of feet indicated by the sound of water, will just cling to you.

KING.—Bravo, friend, bravo! Your advice is opportune. (*He approaches ARANYIKĀ*).

A'RANY.—(*Gesticulating the hearing of the sound of footsteps*) Indivarikā, come to me quickly, come to me quickly. I am harassed by these wicked bees. (*Clings to the KING*).

(*The KING clasps her at the neck. A'RANYIKĀ, removing her upper garment from her face and without seeing the KING acts looking at the bees.*)

KING.—(*Keeping off the bees with his upper garment*).

O you, give up this dispiritedness (depression of spirits); O timid one, these bees, drawn by their liking for perfume light on the lotus of your face; if again with your long eyes agitated through fear you will still diffuse the beauty of a bed of blue lotuses, how will they leave you?

ARANY.—(*Exhibiting flurry on seeing the KING*). How now! this is not Indivarikā! (*Leaving the KING and moving aside in alarm*). Indivarikā, come quickly, come quickly; prote t me.

VIDU.—Lady, when you are protected by Vatsarāja, able to protect the whole world, you call out for the maid-servant, Indivarikā?

(*The KING repeats—O you, give up &c.*)

A'RANY.—(*Looking at the KING with longing and bashfulness, to herself*). This is the great king to whom I was given (betrothed) by my father. In the right place was my father's preference, indeed!

MAID.—A'ranyikā is, indeed, harassed by the wicked bees. So I will at once approach her and comfort her. A'ranyikā, fear not; here I come.

VIDU.—Move away, O, move away. Here Indivarikā is just coming. Seeing (if she sees) this affair, she will inform the Queen of it. (*Pointing with the finger*). So having entered this plantain-bower we shall wait for a while.

(*Both do accordingly*).

MAID.—(*Approaching and touching her cheeks*). Friend A'ranyikā, this is the fault of your face resembling a lotus that the bees thus come to be guilty (or, the offenders—i.e., torment you). (*Taking her by the hand*) Come then; let us go. The day has drawn to its close. (*They gesticulate departure*).

A'RANY.—(*Looking towards the plantain-bower*) Friend Indivarikā, owing to the extreme coldness of the water my thighs seem to be benumbed. So slowly, slowly, we shall go.

MAID.—As you say. (*Exeunt both*).

VIDU.—O, come; let us issue forth. Having taken her with her, that slave's daughter, Indivarikā, has gone away.

KING.—(*Sighing*) What, gone! Friend Vasantaka, not indeed is the desired object gained without impediment by those who are not lucky. (*Looking*) Friend, mark, mark!

The bed of lotuses, although its lotuses are closed up, yet being thorny (horripilated) tells, as it were, of the pleasure derived from the touch of her tender sprout-like hand. (V).

(*Sighing*) Friend, what is the means now to see her again?

VIDU.—Sir, having yourself broken the doll you are crying now; you do not act according to the words of me, a Brāhmana.

KING.—What did I not do!

VIDU.—That you have forgotten now. For I said—Be silent and approach her. Since you, having entered into a very critical position, reproved her, in your affected wisdom due to vain knowledge, saying—Ah you, give up this dispiritedness, &c., and such other words, why do cry now? And again ask me the means to see her.

KING.—Oh, how does the fool call what was comforting a reproof!

VIDU.—It is just known who is a fool in this case. Then why go on with this? The divine one having a thousand rays (sun) is about to set. Come then; let us enter just the inside (of the palace).

KING.—(Looking). Ah, the day has almost drawn to its close. Alas! For now—

The splendour of the day, like my beloved, has gone, taking away the beauty of the groups of lotuses; there is observed a greater glow of Rāga (redness—passion) in the orb of the sun as in this heart of mine; the wheel-named bird (ruddy goose) like me, is standing on the margin of the lotus-pond, thinking of his mate; and the directions have been suddenly darkened (void of interest) to the world also, as to me. (10).

“ “ “ “ (Exeunt Omnes)

End of Act II.

ACT III.

(Enter MANORAMA')

MANORAMA—I have been commanded by Queen Vāsavadattā saying—Manoramā, my girl, to-day on the occasion of the Kaumudī festival you have to perform the remaining part of the episode about my husband and myself which has been dramatised by Śāmkṛityāyani. Yesterday, indeed, her part was wrongly played by my dear friend, A'ranyikē, being absent-minded. But if again the same be done by her to-day when appearing in the role of Vāsavadattā, the Queen will necessarily get angry. Where shall I find her then and reprove her?

(*Looking on*). Here is A'ranyikà entering the plantain-bower on the bank of the pond, saying something to herself. So hiding myself behind a bush I will listen to her unrestrained (free) utterings.

(*Enter AR'NYIKA', seated and acting love-sickness.*)

AR'ANY.—(*Sighing*) My heart, seeking an unobtainable person, why dost thou afflict me?

MANO.—This is then the cause of her absent-mindedness. But what again does she long for? Being attentive I will hear her.

AR'ANY.—(*With tears*). How does the great king, being of a pleasing appearance in that way, thus torment me (now)! Wonderful, wonderful! (*Sighing*) Or rather, this is my misfortune, and not the great king's fault.

MANO.—(*Fearfully*) How now! the great king himself is the object of her longing! Noble, dear friend, noble! Your desire is in accordance with your high birth.

AR'ANY.—To whom, indeed, shall I relate this matter and make the pain of my misery somewhat bearable? (*Reflecting*) Or why! I have my dear friend, Manoramá, who is not different from my heart. But to her even I am not able to tell this through bashfulness. All considered, whence can there be solace to my heart other than death!

MANO.—(*With tears*) Alas! alas! the poor girl's passion has reached its climax. So what shall I do in the matter?

AR'ANY.—(*With longing*) This is the spot where, tormented by the bees, I was supported by the great king and comforted in the words—"O timid one, be not afraid".

MANO.—(*Joyfully*) What! She also is seen by the king! Then by all means there is a way for her to live. I will then at once approach her and cheer her up. (*Suddenly advancing*) Proper, indeed, it is to be bashful even towards one's heart.

AR'ANY.—(*Bashfully to herself*) Oh fie, fie! Every thing has been heard by her. So it will be quite proper

to disclose all to her. (Aloud; seizing her by the hand). Dear friend, do not be angry, pray do not. It is bashfulness that is at fault.

MANO.—(Joyfully) Friend, away with hesitation. Tell me this. Have you been really seen by the king or not?

AR'ANY.—(Bashfully with face hung down) My dear friend has already heard everything.

MANO.—If you have been seen by the king, then don't you be worrying yourself. He himself will be eagerly engaged in devising some means to see you.

AR'ANY.—This my friend speaks with partiality. O you, lover of (blinded by love for) a friend, how can this be (expected) from a person who is, indeed, bound by the chains of the Queen's virtues.

MANO.—(Laughing) O you, silly girl (*Lit.* wanting in clever perception), although the bee has its love for the lotus plant, how can it, when it has seen the Mâlâti (jasmine) and is eager to taste its new flavour, rest quiet without obtaining it!

AR'AN.—What is the use of talking about this which is impossible? Come away then. My limbs, which are all the more tormented by the autumnal heat, do not give up their heat even now.

MANO.—O you bashful one, it is not proper for you, even when reduced to such a plight, to conceal the real state of your heart.

(AR'ANYIKA' hangs down her face.)

MANO.—O you naturally unconfiding one, what can you conceal now! Does not your passion, manifesting itself (*lit.* coming out) day and night, in the guise of sighs, as though it were the *hum* sound caused by the incessantly falling shower of the shafts of the flower-*arrowed* God (Cupid) tell it. (To herself) Or rather, this is not, indeed, the time for chiding her. So in the first place I will put some lotus-leaves on her bosom. (*Rises, and having taken some lotus-leaves from the pond places them on AR'ANYIKA'S heart.*) Let my friend take comfort, let my friend take comfort.

(Enter VIDU'SHAKA)
 VIDU'.—Very great, indeed, is my dear friend's passion for Ar'anyika'. For having set side the affairs of state he has been diverting himself by thinking about a remedy to obtain her sight only. (*Reflecting*) Where shall I find her then? Or why; I will search for her just there, on the margin of the pond. (*Walks on*).

MANO.—(*Hearing*) A sound like that of foot-steps is heard. So becoming concealed in the clump of plants we shall see who is this (that is coming). (*Both do accordingly and see*).

AR'AN.—Ah, he is the very Brâhmana, who is always at the side of the king.

MANO.—How, Vasantaka himself! (*Joyfully to herself*) May it be that way (*i.e.* as I wish it)?

VIDU'.—(*Looking in all directions*) What! Has Ar'anyikâ really become Ar'anyikâ (acting like a forest-bred girl; or, gone to a forest, as she is not found here) now.

MANO.—(*With a smile*) Friend, the king's companion, the Brâhmana, is talking with respect to you. So let us listen attentively.

(AR'ANYIKA' listens eagerly and bashfully.)

VIDU'.—(*Dejectedly*) When in the first place, at the bidding of my dear friend whose body has become languid owing to the very great torment of love, I looked for her at the residence of the queens Vāsavadattâ, and Padmâvatî and of other queens, and did not find her there, I came here, thinking I should search the place also where she was seen at the pond. But then she is not here also. What shall I do now?

MANO.—Did my dear friend hear this?

VIDU'.—(*Reflecting*) Or why! It was already said to me by my friend—If you do not find her, after searching for her, then come, taking from that very pond at least the lotus-leaves that have had their pleasure-giving coolness doubled by the touch of her hand. Then how am I to know these?

MANO.—This is my opportunity. (*Approaching and taking VIDU' by the hand*). Vasantaka, come on. I will show (also; expose) you.

VIDU'.—(*In alarm*) Expose me! to whom? To the Queen? I have not, at all, said any thing.

MANO.—Vasantaka, dismiss this fear. As you have described to have been the condition of your dear friend on account of Aranyikà, double of that has been the state of my dear friend on account of our lord. So see it, see it.

VIDU'.—(*Seeing, with joy*) My labour has borne fruit. Hail to your ladyship!

(ARANYIKA' *bashfully casts off the lotus-leaves and rises*).

MANO.—Noble Vasantaka, at your mere sight my dear friend's affliction has vanished, so that she is herself removing the lotus-leaves. So your noble self should favour them (by taking them).

AR'ANYIKA'.—(*With agitation*), O you given to joking, why do you put me to shame? (*She stands with her face slightly turned back*).

VIDU'.—(*With dejection*) Let the lotuses remain. Your dear friend is extremely bashful. So how is their union to take place?

MANO.—(*Musing for a moment, joyfully*) Vasantaka, in this way, it seems. (*She whispers into his ear*).

VIDU'.—Excellent, dear friend; cleverly suggested!
(*Aside*) By the time you two put on your costumes, I will come taking my friend with me. (*Exit*).

MANO.—O passionate one, get up, get up. We have to act the remaining part of that very play. Come then; let us go to the play-house. (*Walking round and seeing*) Here is the play-house. Come then; let us enter in. (*Gesticulating entrance and looking about*), Well done, well done! Every thing is got ready; the Queen must be coming.

(*Enter the QUEEN, SAMKRITAYANI and the retinue according to rank.*)

VA'SAVADATTA'—Revered lady, how wonderful is your poetic genius ! For this story of my husband, with its secret incidents, although a matter of experience, being dramatised (by you) raises our interest in it all the more, when being seen, as though it had not been seen before.

SA'MK.—O you of long life, the merit of this subject is such that a poem though without excellence (insipid) necessarily causes delight to the ears of its hearers. See,

Generally even an insignificant thing attains eminence by its connection with what is great ; for even ashes come to be a decoration when applied to the broad temples of a rutting elephant. (1)

VA'SAVA.—(With a smile) Revered lady, it is a patent fact (*lit.*, is but known) that the son-in-law is loved by every one. So what is the use of thus continuing the conversation ? It is better to see the very same representation.

SA'MK.—Just so. Indivarikā, lead the way to the play-house.

MAID—Come, come, my Queen. (*They all walk on.*)

SA'MK.—(Looking on) Oh the loveliness of the play-house !

Charming with the huge strings of pearls hanging from the golden posts decked with hundreds of jewels, and occupied by the youthful damsels that have conquered (surpass in beauty) the nymphs of heaven, this play-house appears like the (aerial vehicle, or) residence of the gods. (2).

MANO. and ARAN.—(Approaching) Prosperity, prosperity, to the Queen !

VASAVA.—Manorams, the twilight has indeed, passed. Go you then, and quickly put on your costumes.

BOB.—As the Queen commands. (*They start to go.*)

VA'SA.—Aranyikā, go to the dressing-room and decorate yourself with these very ornaments that are put on my person. (*She removes the ornaments from her person and*

hands them over to A'ran.) Manoramā, you too take from Indivarikā the ornaments that were given to my husband by my father when pleased by his capture of Nalagiri and decorate yourself, so that you will look quite like the King.

(MANORAMA' takes the decorations from INDIVARIKA' and exit with ARANYIKA').

INDIVARIKA'—Here' is a seat; may your Majesty sit down.

VA'SAVA.—(Pointing to a seat) May your reverence sit down.

(BOTH sit down).

(Enter the CHAMBERLAIN having put on his dress).

Looking after the management of the inner apartments, guarding against stumblings at every step, and now led by a staff, being broken down by old age, I imitate all the actions of a king, who, following the science of government, maintains order within cities and avoids errors of policy at every step. (3).

I am commanded by Mahāsena, who bears a significant name and who has put to chagrin (overpowered) all the armies of his enemies, to inform the ladies of the harem thus—Tomorrow we are to celebrate the Udayana festival. Therefore you are to repair to the garden of Love with your retinue splendid with dresses befitting the festival.

SA'MK.—(Pointing to the CHAM.) Princess, the play has commenced. Please see it.

CHAM.—So this is what I have to tell them—that they should go accompanied by their attendants and not attendants with their decorations put on. For,

Among these (inmates of the harem) even the servants of the maids-in-attendance of the queens are conspicuous with their feet adorned with anklets, with their broad hips having gingling girdle-hands, with their large breasts decked with (*lit.* having beauty imparted to them by) pearl necklaces, with their arms having *Keyuras* (armlets) on them, and with their ears furnished

with *Kundalas*, their hands with bracelets and their hair with *Swastikas*. (4)

There is nothing, indeed, unusual that is to be done here. Thinking that it is my master's order, I will simply communicate the remaining part of the king's order to the Princess.

(*Walking about and seeing.*) Here has that (princess) *Vasavadattā* entered the music-hall followed by *Kānchanamālā*, lute in hand. I will just tell her. (*Walks forth.*)

(*Enter A'RANYIKA, in VASAVADATTA'S costume, seated, and KANCHANAMA'LA, with a lute in her hand.*)

A'KAN — Friend, *Kānchanamālā*, why again is the music-master tarrying even to-day?

KA'NCH :—Princess, he has seen a crazy fellow; and overpowered by wonder at hearing his words he has stayed there enjoying the fun (*lit.* laughing at him).

A'KAN.—Maid, well does he ask him. Both are mad men, as it is said—'The like take pleasure in the like.'

SA'MKR—I see that her form is like that of a princess; so with such a form she is sure to act your part well.

CHAM —(*Advancing*) Princess, His Majesty sends word to you—To-morrow we are sure to hear you playing the lute. So you should be ready with *Ghoshavati* fitted with new strings.

A'RANY—Sir, if so, quickly send the music-master.

CHAM.—Here I send *Vat-arāja* to you. (*Exit.*)

A'RANY —*Kānchanamālā*, bring me the lute (*Ghoshavati*). I will just examine its strings.

(*KA'NCHANAMA'LA' hands over the lute.*)

A'RANYIKA' puts it on her lap' and strikes (or, adjusts) the strings).

(*Then enter MANORAMA' having put on VATSARAJA'S decorations.*)

MANORAMA'—(*To herself*) Surely the King tarryes. Is it that *Vasavata* did not tell him, or is he afraid

of the Queen? If he comes now it will be a nice thing

[*Enter the King, and Vidûshaka with his body veiled*]

KING—The cool-rayed one (moon) does not cause affliction to me just to-day as at first, now only hot sighs do not parch my lip as they did constantly before, just now my mind is not vacant nor are the limbs languid as formerly, and my torment becomes reduced even as the desires of my heart are thought of (as near fulfilment) (3)

FRIEND, did Manorama really say—"Since my dear friend is kept even out of the path of the King's sight by the Queen, this is the way to bring about their union To-day at night we are to enact before the Queen the play called Udayanacharita In it A ranyikâ will be Vâsavadattâ and I too Vatsarîja. Everything is to be learnt (acted) according to his own doings So having come and acting his part himself, let him enjoy the pleasure of her company "

Vidû —If you do not believe me, here is Manorama waiting, wearing your costume So approach her and ask her yourself

KING—(*Approaching MANORAMA*) Manorama, is what Vâsantaka says true?

MANORAMA —Sire, quite true Decorate yourself with these ornaments (*With these words she takes off the ornaments from her person and hands them over to the KING*)

(*The KING puts them on*)

Vidû —Here, indeed are kings thus made to dance (act) even by a maid servant Oh the importance of business (the object to be achieved) !

KING—(*Laughing*) Fool, this is not the time for joking Silently enter the picture gallery and wait there with Manorama beholding our acting

(*Both act accordingly*)

A'KANT —Kâncanamilâ, let alone the late. Just I wish to ask you something

KING—Let me hear (to know) which part of the story is being acted. (*He listens attentively*).

KA'NCH—May the Princess ask.

A'EANY.—Does my father really say so, viz.—“If playing on the lute Vatsarāja captivateš me I will necessarily free him from captivity.”?

KING—(*Entering with a toss of the curtain, joyfully ties a knot in the hem of his garment*). Thus it will be. What doubt is there?

Having filled Pradyota with his attendants with wonder by my performance on the lute, I see that ere long I shall take away Vāsavadattā. (6)

For all things have been well arranged by Yaugandharāyana.

VA'SAVA.—(*Rising at once*) Prosperity! prosperity to my husband!

KING—(*To himself*) How is it that I am recognized by the Queen?

SA'MKR.—(*With a smile*) Princess, away, away with this hurry (or, confusion). This is a play.

KING—(*To himself joyfully*) Now I am made to breathe freely.

VA'SAVA.—(*Sitting down with a smile of embarrassment*) What! this is Manorama! I thought it was my husband. Bravo, Manoramā, bravo. Excellently acted.

SA'MKR.—Princess, rightly, indeed, was confusion caused in you by Manoramā. Consider—

Here is that same form (of Vatsarāja), the cause of delight to the eyes; the same is the splendid costume; self-same is this her gait here, that characterises an intoxicated elephant; the same is the exceedingly lofty dignity; her grace the same, and the very same is her voice that resembles the rumble of water-charged clouds: here is presented before us, in his very person, the lord of the Vatsas himself by her, clever (in acting). (7).

VA SAVA.—O Indivarikā, I was taught to play on the lute by my lord in fetters, so fetter him with this garland of blue lotuses. (*Taking off from her head the garland of blue lotuses she gives it to her*)

(INDIVARIKĀ *does as directed and sits down in the same place.*

A RANY.—Kānchanamālā, tell me, pray tell me. I ask—Does my father really say this, viz—“If Vatsarāja captivates me by his playing on the lute, then I will necessarily set him free from captivity”

KĀ'NCHA.—Princess, he does, really. Act in such a way that, as a matter of fact, you will be highly esteemed by Vatsarāja.

KING—Kānchanamālā has actually brought to pass what was then desired by me.

A RANY.—If so I will play with care.

(*Plays upon the lute, singing*).

Observing the sky densely crowded with chains of clouds the royal swan longs to go to the Mānasa lake, his residence, taking with him his mate. The swan among kings—Vatsarāja,—seeing the prison vault closed up with thick chains, desires to repair to his own abode, taking his beloved with him in order to reach (please her heart) (8).

(VIṢU,—*gesticulates sleeping*).

MAṆO.—(*Shaking him with her hand*) Vasantika, see, see, my friend is playing her part

VIṢU —(*Angrily*) Slave's daughter, you too do not allow me to sleep! From the time my dear friend saw A'ranyikā, I have not seen, along with him, what sleep is So I will go to some other place and sleep (*Goes out and sleeps*)

(A RANYIKĀ *sings again*).

Hurled into (powerfully affected with) a new passion, by the perverse Kāmā, the female bee pines, eagerly longing to see her mate, of a charming sight (9)

KING—(*Hearing the song the very moment and suddenly going forth*) Commendable, princess, commendable! How charming the singing, how charming the playing (on the lute)! For,

Distinctness has now been attained here (in this performance) by the *Vyañjana* mode of playing (on the lute) in all its ten parts; this *laya* (tempo) here, distinguished by its three varieties of quick (allegro) intermediate (moderato) and slow (adagio) has been clearly marked in three ways; all the three pauses, Gopuchcha' and the rest, have been accomplished in due order: and the three modes of playing on instruments have been properly exhibited. (10)

A'RANY.—(*Clasping the lute rises from her seat and longingly looking at the King*) Preceptor, I bow to you.

KING—(*With a smile*) May you have that which I wish for you!

KA'NCH.—(*Pointing to A'RANYIKA's seat*) The preceptor should please sit just here.

KING—(*Having sat down*) Where should the Princess sit now?

KA'NCH.—(*With a smile*) The Princess has just now been complimented by you with commendation of her skill. So she deserves to share the seat of the preceptor.

KING—Let her sit here; she deserves (to occupy) half of the seat. Princess, sit down.

(A'RANYIKA' looks at KA'NCHANAMA'LA').

KA'NCH.—(*Smilingly*) Princess, sit there. What is wrong in this?

(A'RANYIKA' sits down bashfully).

VA'SAVA.—(*Blushingly*). The subject-matter has been added to by your reverence. I did not, at all, sit on the same seat with my husband at that time.

KING—Princess, I wish to hear again. Play on the lute.

ARANY —(*With a smile*) Kānchanamālā, having played for a long time I feel exhausted So I shall not be able to play

KANOH —Preceptor the Princess is greatly fatigued See how drops of perspiration are formed on her cheeks and her fingers (or fore—hands) tremble So let her be refreshed (by resting) for a short while

KING—Kānchanamāla you have said what is proper (*Wishes to see o her by the hand A rany withdraws her hand*)

VAAVA —(*Sarcastically*) Lady this also has been overdone by you I am not certainly Kānchanamālā that can be misled by (such) composition [Or I should not be deceived (misrepresented) by Kānchanamālā's dramatic speech]

SAMER —(*Smiling*) O you of long life dramatic composition must be of this nature

ARANY —(*With seeming anger*) Go away Kanchan , go away I do not like you

KANOH —(*With a smile*) If you do not like me standing here here I walk off (*Starts to go*)

ARANY —(*In confusion*) Kānchana stay stay , here is the fore—hand offered to him

KING—(*Taking the hand of A RANYIKA*)

Can it be a lotus bud at once cooled by the contact of dew drops? Not such methinks is its power to delight (now) it has it at dawn only when it is left by (free from) the sun are there five moons in the form of fingers shedding a shower of coolness (or dew) Even that (the shower) burns (causes affliction) I know it—this is clearly ambrosia flowing under the guise of perspiration (11)

By you moreover is implanted in my heart this Rāga (passion—redness) with your hand clever in robbing the tender coral sprout of its beauty (12)

A RANYIKA —(*Exhibiting the peculiar sensation of touch*) Oh fie oh fie! my limbs commit a havoc in me (experience a thrill of overpowering emotion) as I touch this Manoramā

VA'SAVADA.—(*Rising suddenly*) Revered lady, you see the representation. I, for myself, cannot bear to see what is false.

SA'MKR.—Princess, this *Gandharva form of marriage* is sanctioned by the religious codes of law. What is the matter for shame in this? This is a dramatic representation. So it is not proper to go away causing a break in the interest when there is no occasion for it.

VA'SAVA.—(*Walks away*).

INDIVARIKA'—(*Looking on*) Your Highness, Vasantaka, is lying in deep sleep at the door of the Picture-gallery.

VA'SAVA—(*Observing carefully*) This is Vasantaka, indeed. (*Reflecting.*) The King also must be here. So having roused him I will just ask him. (*Wakes him up.*)

VIDŪ.—(*Waking dull with sleep and looking up suddenly*) Manoramā, has my dear friend come back after having played his part; or is he acting still?

VA'SAVA.—(*With dejection*) What! My husband is acting? Where is Manoramā now?

VIDŪ.—Here, waiting in the Picture-hall.

MANORAMA'—(*With alarm, to herself*) How was it that the Queen asked him taking quite a different view of the matter; and this foolish fellow too understanding her in quite a different way spoiled the whole matter?

VA'SAVA.—(*Laughing angrily*) Bravo! Manoramā, bravo! nicely have you acted!

MANORAMA'—(*Falling at her feet, trembling with fear.*) Your Highness! It is not, indeed, my fault in this case. By this rascally fellow standing at the door I was detained here, after taking the decorations from me. And again, my voice, as I cried, was not heard by anyone, as it was drowned in the sound of the tabor.

VA'SVA.—Get up, girl, I know it all. Vasantaka is the chief manager in the play—The story of ^ ^ ^

VIDŪ —Just think yourself—where is Aranyika and where Vasantaka !

VA'SAVA —Manoramā, having well-secured him just come after me. The acting he has arranged I will see now.

MANORAMA —(*To herself*) Now life is put in me (*Binds Veda by the hand and then aloud*) Miscreant, now reap the fruit of your evil policy

VA SAVA —(*Approaching in a hurry*) My lord, may this evil be averted ! (*Removing with these words the garland of blue lotuses from his feet, ironically—*) My Lord should forgive me that I, thinking that it was Manoramā, caused you to be bound with a garland of blue lotuses

(ARANYIKA stands, having moved away in fear)

KING —(*Rising suddenly and seeing MANORAMA, and VIDUSHAKA, to himself*) How am I discovered by the Queen ?

(*Acts being abashed*)

SA KRITYA YANI —(*Seeing all, with a smile*) How has the representation turned out to be quite a different thing ? This is not the proper place for persons of my sort (*Exit*)

KING—(*To himself*) Unusual is this way of showing anger. I see that reconciliation is difficult to be brought about in this case (*Musing*) I will do this (*Aloud*) My Queen, let anger be set aside.

VA SAVADATTA —Husband, who is angry here ?

KING—How, are you not angry ?

Although your glance is affectionate, still the lustre of your eyes is red, thus your choked voice, though there is sweetness in it, falters at every word, your hard breathings, though suppressed, are well observed from the heaving of your full bosom so thus your anger, though restrained with evident effort, is clearly seen. (13)

(*Falling at her feet*) Be pleased, my dear, be pleased.

VA'SAVA.—A'ranyikē, thinking that you are angry, my husband is saying to you—"Be pleased, my dear, be pleased." So approach him.

(*With these words she pulls her*).

A'RANYIKA'—(*In fright*) Your Highness, I know nothing of this.

VA'SAVA.—A'ranyikā, how don't you know anything? Here I will teach you. Indivarikā, seize her.

VIDŪ.—Madam! To-day it being the Kaumudī festival, my friend performed the acting to divert your heart.

VA'SAVA—When I see this misbehaviour of your both, I am moved to laughter.

KING—My Queen, away with misconception. See—

Why for nothing is this spot produced on the moon of your forehead by the knittings of the eyebrows? Why is this throbbing lip made to resemble the *bandhujīca* flower shaken by the breeze? And again this your waist is oppressed by the weight of your breasts throbbing all the more: give up your anger towards me: for the amusement of your mind alone this acting was performed by me. (14).

Queen, be pleased, be pleased. (*He falls at her feet.*)

VA'SAVA —Girl, the playing is over. Come then; let us enter the inner apartment. (*Exit.*)

End of the mimic Play.

KING—(*Looking*) How is it that the Queen has gone without showing favour?

When I look at the face of the Queen and also at that of my beloved here pictured before me: the one streaked with the particles of perspiration and with eye-brows very fiercely contracted through anger, and the other with its lotus-like eyes greatly agitated through fear like those of a gazelle bounding with great speed, I, alarmed and yet having my mind full of longing, am thrown into a great difficulty. (15).

So I will just now go to my couch and think about the means of propitiating the Queen.

(*Exeunt Omnes.*)

END OF ACT III.

ACT IV

(*Enter MANORAMA'*)

MANORAMA'—Oh the long continuity of the Queen's anger! She does not take pity on my dear friend A'ranyikā, though confined for so long a time. The poor girl is not distressed so much by the hardships of her own imprisonment as by her despair to see the King. And such is her affliction that to-day I prevented her with great difficulty from killing herself. I have come having asked Vasantaka to communicate the matter to the King.

(*Then enter KA'NCHANAMA'LA*).

KA'NCHA —Strange that I did not find the revered Sāmkritāyanti though searching for her. (*Looking on*) I will then ask this Manoramā (*Going forth*) Manoramā, do you know where the revered Sāmkritāyanti is?

MANORAMA'—(*Looking at her and wiping off her tears.*) Friend, Kānchanamālā, I have seen her; but what have you to do with her?

KA'NCHANA —To-day a letter was sent by her Highness Angāravati. That being read, the Queen, with eyes filled with tears, began to feel greatly pained. So for her diversion I am searching for the venerable lady.

MANORAMA'—Friend, but what was written in that letter?

KA'NCHANA.—She who is my sister is just like your mother; and her husband is (as) your father. So need this be told to you? It is more than a year since

he has been taken a captive by the accursed king of the Kalingas. It is not proper, therefore, for your husband, who is his neighbour and powerful, thus to observe indifference on hearing of this undesirable occurrence.

MANORAMA'.—Friend Kānchanamālā, but who read the letter to the Queen when, indeed, it was ordered by our lord that the matter should not be communicated by any one to Her Highness.

KĀ'NCHANA.—As I remained silent after reading it to myself, the Queen took it from my hand and read it herself.

MANORAMA'.—Then go you; here is the Queen sitting with the very lady in the upper ivory chamber.

KĀ'NCHANA.—I will go there to the Queen. (*Exit*).

MA'NORAMA'.—It is a long time since I came leaving Ar'anyikā. The poor girl is quite tired of her life. Something disastrous might perchance happen. So I will go just there. (*Exit*.)

(*Enter seated VA'SAVADATTA' in distress, SA'MKRITYA'YANI and the retinue in order of rank.*)

SA'MKRIT.—Princess, away with agitation. Vatsarāja is not such. How can Vatsarāja rest unconcerned on knowing very well that the husband of your mother's sister is in such a plight?

VA'SAVADATTA'.—Holy lady, now you are extremely simple-minded. What can he, who has nothing to do with me, have to do with one connected with me? It was meet for my mother to write to me about this. But she does not know that Vāsavadattā is not such now (as she was before). This Ar'anyikā affair again has been witnessed by you with your own eyes. How do you say this then?

SA'MKRIT.—Since it was witnessed by me, for that reason I say so. He surely acted that way at the Kāmunli festival to make you laugh (enjoy the fun).

VA'SAVA.—Holy dame, this much is true here. I was so made to be laughed at that it is with difficulty

-that I stand before your reverence through shame. So why continue that topic? Surely it is by this partiality that I have been raised to such a high level (reduced to this state). (*Weeps*).

SA'MKRIT.—Do not weep, Princess. Vatsardja is not such (as would remain indifferent). (*Looking about*). Or why; here comes he who will himself remove your sorrow.

VA'SAVA.—These are now your ladyship's fancies!

(*Enter KING and VIDUSHAKA*).

KING.—Friend, what is the way now to get my beloved released?

VIDU.—Friend, give up your dejection. I will tell you the way.

KING.—(*With joy*) Friend, mention it very quickly.

VIDU.—Friend, in the first place you are distinguished by your two arms that have proved their valour in conflicts with your enemies in many a battle; and again rendered more powerful by (or, and again possess) an irresistible army consisting of numerous elephants, horsemen and foot-soldiers. So having now hardpressed the harem with the whole bulk of your forces, set Aranyiká free.

KING.—Friend, you have advised what is impracticable.

VIDU.—What is impracticable in this (since there is surely not a single man there save the hunch-backs, dwarfs, and the old chamberlain.

KING.—(*Despisingly*) Fool, what nonsense you talk! Excepting the Queen's favour there is no other means to procure her release. So tell me how I shall gain the Queen's favour.

VIDU.—Sir, support your life observing a month's fast. Thus will the fierce Devi (wrathful Queen) be pleased.

KING.—(*Smiling*) Do not joke. Tell me how I should propitiate the Queen?

'Shall I, being bold, obstruct her (course) standing, before her and smiling, clasp the dear one at the neck? Or shall I cause her to be delighted by framing a speech couched in hundreds of flattering expressions? Or shall I remain with folded hands having fallen before the Queen at her feet? Truly, truly, I know not how the Queen's conciliation is to be effected. (1).

Come then; let us go into the Queen's presence.

VIDU'.—Go you, yourself. As for me I have come just now having escaped from confinement with difficulty. So I will not go.

KING.—(*Smiling and clasping him by the neck, makes him turn back by force.*) Fool, come on. (*Walking round and looking on.*) Here is the Queen sitting in the centre of the ivory-chamber. I will approach her. (*Approaches abashed.*)

(Vāsavadatta' rises from her seat languidly).

Why have you left your seat? away with this hurry to show respect to me. It is not proper thus to stand for me, O you with your waist wearied (thereby). Why is this person, who is won over by the favour of the mere casting of a glance, made to feel abashed by excessive courtesy! (2).

VĀSĀVA.—(*Closely observing his countenance.*) Husband, you are now abashed (indeed)!

KING.—My dear, I am really abashed. For, although my guilt was visibly seen, I am endeavouring to appease you.

SA'MKHIT.—(*Pointing to a seat.*) Sire, please sit down.

KING.—(*Pointing to a seat.*) Let the Queen sit here.

VĀSĀVA.—sits on the ground.

KING.—Oh, the Queen has sat on the ground. I too will sit just here. (*So sitting on the ground, with folded hands.*) Beloved, be pleased, be pleased. Why do you cherish this deep-seated anger, when I have thus bowed to you?

O you with bewitching eyes, you do not knit your brows, but simply weep again and again with your

lower lip not much quivering you heave sighs without cessation; you do not give a reply, but remain with your face hung down in deep meditation: your suppressed anger greatly pains me like a hidden stroke (i. e. wound caused by it). (3)

My beloved, be pleased.

VA'SA.—You are surely very happy. Why do you now torment an afflicted person? Rise, who is angry here?

SA'MKR.—Get up, sire; what is the use of this? Quite different is the cause of her affliction.

KING.—(In haste.) Revered lady, what is that other cause?

(SA'MKRITYA'TANI *whispers it in the ear.*)

KING.—(Laughing.) If so, away with sorrow. I too knew it. But I did not say (anything about it) thinking that I should greet the Queen after the purpose had been accomplished. Otherwise how could I remain unconcerned in this Dhurdhavarma matter? So several days have elapsed since tidings about it reached (here). This is the state of things there.

With his outward territory overrun by our forces led by Vijayasena, and his power destroyed, the accursed Kalinga, rendered helpless, has been forced to seek protection from the rampart after having at once entered his fortress. (4)

And him, Kalinga, thus situated—, rendered powerless by our attack as described above, with the activities of his warriors and servants decreasing day by day, and having his entire army routed as his elephants, horses and men are falling so as to be destroyed—, you will hear before long, O revered lady, as being either captured or slain in the battle, when in a day or two his fortress is levelled down from all sides by our forces. (5)

SA'MKRIT.—Princess, I told your ladyship, at the earliest, that Vatsarāja would not remain without making a counter move.

VA'SAVA.—If so, that is gratifying to me.

(*Enter Portress.*)

PORTRESS.—Prosperity, prosperity to your Majesty! Here is Vijayasena, accompanied by Drdhavarman's Chamberlain, waiting at the door, with his eyes expanded through joy and wishing to communicate something agreeable.

VA'SAVA —(*With a smile*) Revered lady, as I guess I am entirely compensated (lit., satisfied) by my lord.

SA'MKR.—I am, indeed partial to Vatsaraja! So I say nothing.

KING.—Quickly ask them to come in.

PORTRESS.—I will. (*Exit.*)

(*Enter VIJAYASENA and the CHAMBERLAIN.*)

VIJAYA.—Dear chamberlain, at the thought that I am to see my master's feet to-day, I am truly experiencing an ecstasy of joy, indescribable and beyond comparison.

CHAMBER.—This is true. See—

Even ordinarily (lit., otherwise) a servant is filled with joy on beholding his master: how much more then must be he who has fully carried out the responsible task entrusted to him by his lord, by routing the enemy's forces? (6)

BOTH.—(*Approaching.*) Victory, victory, to our master!

(*The KING embraces them both.*)

CHAMBER.—Sire, my congratulations to you.

Having slain the cursed Kalinga at your Majesty's command, Vijayasena, the conqueror of the foes, has set our master on the throne. (7)

VA'SAVA.—My revered lady, do you recognize this chamberlain?

SA'MKR.—How shall I not recognize him? Surely this is he by whom your aunt sent the letter to you.

KING.—A momentous business has been accomplished by Vijayasena.

(*VIJAYASENA falls at his feet.*)

KING.—Queen, I congratulate you. Drdhavarman has been reinstated on his throne.

QUEEN.—(With joy.) It is a favour to me.

VIDU.—At the time of such good fortune, this must be done in this royal palace—(Pointing to the KING and acting playing on the lute) worship of the Preceptor, (showing his sacred thread) honour to a Bráhmans; (indicating ARANYIKA) and the release of all in custody

KING —(Aside, with a flourish) Well done, friend, well done!

VIDU —Madam, how is it that you do not pass any orders in this case.

VA SAVA —(Looking at SAMRITYANI, with a smile) The knave has, indeed, got Aranyaká out of prison

SAMKR —What is the use of keeping the girl in custody?

VA SAVA —Just as your reverence likes

SAMKR —If so, I myself will go and set her free.
(Exit)

CHAMBERLAIN —Here is another message sent by Drdhavarman—By your favour everything has been accomplished as desired. So this my life is yours (at your disposal), you have the right to use it as you please

(The KING remains with his face hung down through modesty)

VIJAYASENA.—Sire, it is not possible at all to describe the great affection Drdhavarman feels for Your Majesty.

CHAMBERLAIN —(Continuing) And although pain was caused to me that there was no alliance formed with you on account of the loss of my daughter, P'rivadarsiká, who was affianced to you, still the same has been removed by you as the husband of Vásvadattá

VA SAVA —(Tearfully) Noble chamberlain, how was my cousin lost?

CHAMBERLAIN —Princess, when in the course of the attack by the recursed Kalinga the inmates of the harem had fled here and there I took her who was fortunately seen by me, and thinking—'It is no longer advisable to stay here now', started to come to

Vatsarāja. Then after due consideration I committed her to Vindhya-ketu's care and went away. Just as I returned I found the place made, along with Vindhya-ketu, a matter of memory by some people.

KING.—(*With a smile.*) Vijayasena, what do you say (to this)?

CHAMBERLAIN —There although I searched for her I did not find her. And from that time to this day it is not known where she is—

(*Enter MANORAMA'*).

MANORAMA'.—Your Highness, the poor girl is in danger of life.

VA'SAVA'.—(*Weeping.*) What! Do you know what has happened to Priyadars'ana'?

MANORAMA —Certainly I do not know what has happened to Priyadars'ana'. This A'ranyiká here drank the poison brought to her under the guise of wine and is in peril of life. This is what I humbly said. So your Highness should save her. (*Falls at her feet weeping.*)

VA'SAVA'.—(*To herself.*) Oh fie, fie! my grief for Priyadars'ana' has been hidden (eclipsed) by this account of A'ranyiká. People are, to be sure, extremely wicked. They might, perchance, mis-judge me. So this is proper to be done in this case. (*Loudly and with concern.*) Manoramá, bring her quickly just here. My husband who has learnt the art of poison-curing in the world of the Nāgas is an expert in this matter.

(*Exit Manoramá; then enter Aranyiká, supported by Manorama, and exhibiting herself as suffering from the effects of the poison.*)

A'RANYIKA'.—Dear Manoramá, why are you leading me into darkness?

MANORAMA'.—(*With dismay.*) Alas, alas! Her sight also is affected by the poison. (*To Vāsavadattá*) Mistress, quickly save her, quickly save her. The poison has affected her seriously.

VA'SAVADATTÁ'.—(*Taking the KING by the hand, in*

agitation.) Rise, rise, my lord. The poor girl is fast dying.

CHAMBERLAIN.—(*Observing her.*) She surely resembles very much our princess, Priyadars'iká. (*Referring to VA'SAVADATTA'.*) Princess, whence is this maiden?

VASAVA.—Sir, she is Viudyaketu's daughter, brought here by Vijayasena after slaying him.

CHAMBER.—Whence could he have a daughter. This is the same, my princess. Alas! I am undone, a luckless man! (*Falling on the ground and rising up.*) Princess, this is that Priyadars'iká, your cousin

VASAVA'.—Husband, save her, save her. My cousin is dying.

KING —Be calm, be calm. Let me see first. (*Aside*) Pity, oh pity!

The bee in its course went to drink the lotus bud having abundant floral juice formed in it; and at the same time it was scorched up by the frost having suddenly fallen on it. When fate is adverse desires bear no fruit. (8)

(*Aloud*) Manorama, ask her if she has consciousness.

MANORAMA'.—Friend, are you conscious! (*Shaking her again, with tears.*) Friend, I say, I ask you if you are conscious.

PRIYADAR.—(*Indistinctly.*) I say, even such as I am, I did not see His Majesty. (*With this half-uttered she falls on the ground.*)

KING.—(*With tears, aside.*)

She is closing this pair of her eyes (but) the quarters have been dark to me; her throat is choked; these words of mine escape me with difficulty; her breathing has stopped (*lit. is taken away*); my body has become paralysed (*lit. come to be in a state of motionlessness*); I think the effect of poison only is hers; but mine is all the affliction caused by it. (9)

VASAVA.—(*Weeping*) Priyadars'aná, rise, oh rise. See; here is the King sitting. How is it that her consciousness is also lost? What wrong have I done you

unknowingly, angry at which you do not talk to me? Be pleased, then, be pleased. Arise, arise. I will not give offence again, Ah, cursed fate! What evil deed was done by me now that my cousin is presented to me reduced to this plight?

VIDU.—My friend, why do you stand like one bewildered? This is not the time for dejection! Very serious, indeed, is the working of the poison. So show the power of your art.

KING.—This is quite true. (*Looking at PRIYADARS'IKA'.*) I remained stupefied all this while. So I will restore her to life. Water, water.

VIDU.—(*Going out and coming back again.*) O here is water.

(*The King advancing and placing his hand on Priyadars'ika, acts the silent repeating of the incantation; Priyad'arsika' slowly rises up.*)

VA'SAVA.—My lord, thank God, my cousin has revived.

VIJAYASENA.—Oh the power of his Majesty's knowledge!

CHAMBERLAIN.—Oh, unobstructed everywhere is the power of His Majesty as Narendra (sovereign—Poison-physician)!

PRIYADARS'IKA'.—(*Slowly rising up and sitting, indicates yawning, then with dejection indistinctly.*) Manoramā, I have, indeed, slept long.

VIDU.—O friend, your skill as a physician has been fully proved.

(*PRIYADARS'IKA', gazing longingly at the KING stands up bashfully, her face hung down a little.*)

VA'SAVA.—Husband, why does she still act differently (like one not fully restored to sense)?

KING.—(*With a smile.*)

Since her eye-sight is not restored to its natural state, her words are not very distinct; thus her body reels, with horripilation and the drops of perspiration clearly

IMPORTANT ABBREVIATIONS.

<i>Ak</i> , <i>Amsra</i> .—Amarakośa.	<i>Megh</i> .—Meghadūta*.
<i>Bg</i> .—Bhagavadgītā	<i>Mṛich</i> .—Mṛicobhakaṭika*.
<i>Bhār</i> .—Bhartṛihari's Śatakas (N. and V.)*	<i>Mudrā</i> .—Mudrārākheśa*.
<i>Bhaṭṭi</i> .—Bhaṭṭikāvya (I.-V.)*	<i>Nāg</i> .—Nāgānanda*.
<i>Bṛh. S</i> .—Bṛhatsaṃhitā.	<i>Pañchar</i> .—Pañcharātra of Bhāsa.*
<i>Col. U. Ed.</i> .—Columbia Uni- versity Edition of the Play.	<i>Priy</i> .—Priyadarśikā.
<i>Cf.</i> .—Compare.	<i>Pt</i> .—Pañchatantra.*
<i>Ch</i> .—Chapter.	<i>Ragh</i> .—Raghuvaṃśa. (I.-X.)*
<i>Br K. M.</i> .—Bṛhatkathāmañjarī.	<i>Rām</i> .—Rāmayāna.
<i>Com.</i> .—Commentary; commen- tator.	<i>Ratn</i> .—Ratnāvallī.*
<i>D. K.</i> .—Daśakumāracharita.*	<i>Ritus</i> .—Ritusambhāra.*
<i>D.-R.</i> .—Daśa-Rūpaka.	<i>S.</i> .—Śātra.
<i>Gīt</i> .—Gītagovinda.	<i>Sāk</i> .—Śākuntala of Kālidāsa.*
<i>Hitop</i> .—Hitopadeśa.*	<i>S.-D.</i> .—Sāhityadarpana.
<i>Kād</i> .—Kādambari.*	<i>Sid.-Kau</i> .—Siddhānta- Kāumudī.
<i>Kathā</i> .—Kathāsaritsāgara.	<i>Śree</i> .—Śreenivasacharita.
<i>Kāv</i> , <i>K.-D</i> .—Kāvyaśāstra.	<i>S'is'</i> .—Śiśupālavadha.
<i>K.-P.</i> .—Kāvyaśāstra.	<i>Subhā</i> .—Subhāshita.
<i>Kum</i> .—Kumārāśambhava. (I-VII).*	<i>Swop-Vā</i> .—Svapnavāsanā- datta of Bhāsa.
<i>Mālac</i> .—Mālavikāgnimitra.*	<i>Uttar</i> .—Uttarāśamscharita.*
<i>Malli</i> .—Mallinātha	<i>Vārt</i> .—Vārttika.
<i>Māl</i> .—Mādh—Mālatī. Mādhava.*	<i>Vaṅṭ</i> .—Venīśambhāra.*
<i>M.-S.</i> .—Maṇusmṛiti.	<i>Vikr</i> .—Vikramorvaśya.*
	<i>Vikr.-Ch</i> .—Vikramānkaśeva- charita of Bilhāna.

NOTES.

ACT I.

P. 1. प्रियदर्शिका—Properly the name of the heroine ; it then metaphorically (by the metaphorical transference of an epithet अभेदेवचार) signifies the play of which Priya. is the Heroine. The poet's other play, Ratnāvālī, is similarly named.

Following the custom of previous writers the poet begins his work with the usual *Mangala*, which consists of a salutation to the favourite deity or a benediction, and which is believed to have the power to remove obstacles in the way of, and to lead to a safe completion, the work undertaken. This is technically called *Nūndī* in the case of dramas. The efficacy of a *Mangala* is thus stated by Patanjali in his *Mahābhāshya*—मङ्गलादीनि मङ्गलमभ्यानि मङ्गलान्मानि च शास्त्राणि मन्त्रेण वीरपुरुषक्रान्तायुष्मत्युत्पत्त्युत्पत्त्याणि च मन्त्रयभेदेतारश्च प्रवक्तारो भवन्ति । Śrīharsha has glorified Pārvatī and Śiva in this play, as he has done in the *Ratnā*. also. He pays his veneration to Pārvatī first, owing to her being the more respectable of the two, as being the mother of the world (मातुरभ्यर्हितत्वात् as remarked by Mall. in his com. on *Ragh.* I. 1.).

Śl 1. The śl. describes the emotion of Gauri (Pārvatī) at the time of her marriage with Śiva, wherein Brahmā, as was meet, was the officiating priest joining their hands. Cf. Śiva Pu.—मन्ना सर्वं च तत्रत्यं कारयामास वै तदा । आवाहनं तथा पायं सर्वं च विधिपूर्वकम् ॥..... सस्थाप्याग्निं पुनस्तत्र वैवाहमपरोद्धिदिम् ॥ &c Construe—करप्रह्वविषी धूमव्याकुलदृष्टिः पुनः इन्दुकिरणैः आह्लादिताक्षी उत्सुका वर पश्यन्ती ध्रुवः ब्रह्मणः द्विया आनतमुखी पादनखेन्दुदर्वणगते गद्गा दधाने ह्ये सेव्या स्पर्शाद् उत्तुलका गौरी वः शिवाय अस्तु ।

धूमव्या०—The smoke was due to the offerings made into the fire that witnessed the match; for the offerings cf. हविःशमीपद्मपलाजगन्धी पुष्यः कुशानोद्दिवाय धूमः । *Ragh.* VII. 26. स्पर्कुल pained or disturbed. This was because the bride is required to inhale the smoke. लाजहोमं कृत्वा धूममाजिघ्रेत् इति पृथ्वाविद्ः । Cf. *Ragh.* VII. 27. आचारधूमप्रदग्नाद्भुव (वृद्धाचाराद्भूमप्रदग्नामित्येके); see *Kum.* VII. 81. and cf. for the smoke *Par.* p. I. 1. इन्दुकिरणैः—When she looked up the pain was removed by the soothing rays of the moon on Śiva's head. उत्सुका—This description is rather conventional. The bride is anxious to see her husband and gets the first opportunity to see him after the removal of the cloth held between the two when the *Manḥalāshtakas* are over. But in

Gauri's case she had already seen Śiva before the marriage
द्विषा—She felt shame for fear of being observed by Brahmā who
was there serving as the uniting priest. जानत०—may also be
separated as नत०. भ्रुयोद्दिशा may also be taken as a comp. word
(through excessive shame); but this is not very satisfactory.
सेर्ष्या—Full of jealousy; for she saw Gangā on the head of Śiva's
image as mirrored in her bright nails. At first she had not
seen her as she dared not look long at Śiva in the presence of
Brahmā. Pārvatī is often represented as jealous of Gangā regard-
ed as her co-wife. Cf. Mud. I. 1; तद्युक्तं बहुभार्यायां नम पुत्रो निर्लज्ज-
चोद्भूतव; Ratnā. I. śl. between 2 and 3. पादनखेन्दू०—For comp.
see com.; the double comparison is rather unpoetic. Strangely
enough Sans. poets represent the nails of fine ladies (and also of
men) as lustrous enough to take in images. Cf. सिद्धम्यगिहुरपुरपुरेन
.....अङ्गुष्ठेनह्यन इव चरणनखेषु निपशतः । Kād. p. 392.

स्पर्शकुतूहलका—The standing of the hair on end caused by touch
is one of the eight Sātvika Bhāvas (or involuntary manifesta-
tions of strong feeling). It is considered as the first outward
indication of love and is often referred to by poets; cf. Vik. I.
11; Kum. VII. 77 (रोमोद्भ्रनः मादुष्टदुमायाः), Ragh. VII. 22. &c.
Cf. with this śl. आदौ प्रेमकथायिता हरमुखव्यापारलोला शनेर्षादिभारविभ्रुर्णिता
मुकुलिना धूमोद्भ्रमव्याजतः । पत्युः संमिलिता दृशा सारमसव्यावर्तनव्याकुला पार्वत्याः
परिणीतिमङ्गलविधौ दृष्टिः शिवायास्तु वः ॥ Pār. p. I. 1. कैलासादौ &c.—The
reference here is to Rāvana's lifting up the mountain Kailāsa when
it was shaken to its foundation, causing alarm to Pārvatī and others
who lived on it. To quiet Pārvatī's fear Śiva pressed down the
mountain with his foot and Rāvana escaped being crushed under
it only by pacifying the deity. This is also constantly referred
to by poets; cf. कैलासत्रियविष दशमुखोन्मूलनशोभनिपतिता; Kād. p. 211;
समुत्थितपत्यः प्रथिरीमृतां वी वामेदानस्य चकार द्युलिनः । वसमुपाराद्रिमुताससंभ्रम-
स्वयंप्रहास्येपसुखेन निष्कयम् ॥ Sis. I. 50; गत्वा चोर्ष्वं दशमुखमुजोद्भासितप्रस्पसन्धेः
कैलासस्य &c. Meg. I. 61; see also Rāmā. Uttar. K. canto XVI.
Construe वदन्ते कैलासादौ परित्थलानि सनि मण्डेषु उल्लसत्कीदृकेषु सख्युः कुमारे मातुः
क्रोडं विशानि सनि विभ्रुनि सरोषं वदन्ति सनि पादाद्दशुषि दशमुखे पातालमूर्धं यानि
सनि क्लृप्तोपि उमया भयवन्त आस्त्रिष्टमूर्तिः अतः तृष्टः शिवः वः पातु.

उद्धते—Trown or torn up. गणेषु—The *ganas* are the atten-
dants of Śiva, being a race of demigods called *Pranāthas* and are
under the superintendance of Ganeśa, one of the demigods. They
are thus described in the Kālikā P.—विनिवह्यामरणं जटाचन्द्रार्धकण्डि-
नाः । शकाशामार्गे गच्छन्तमद्रुणच्छन्नि निगदशः ॥ ध्यानस्थं परिचर्यन्ति सलिलादिभिः (i-
श्वरम् । मानाशयधराः शशभोग्णस्तु प्रमथाः श्रुता ॥ &c. उल्लस०—Their

curiosity was roused by the sudden shaking of the mountain. कुमारे—Kārttikeya, when an infant. विशति—i. e. through fear. विषहृचि—The serpent on the body of Śīva. Śīva is described as having huge serpents on his person, coiled round his neck, or arms, &c; cf. हित्वा तस्मिन् भुजगबलयं शंभुना दक्षहस्ता Meg. I. 63; करेण शम्भोर्वलयीकृतगहिना Kum. V. 66. शमशानचारी सततं व्यालाभरणसूत्रणः Śīva P.

P. 2. पादावटम्—पादेन अवटम्—supporting i. e. steadyiṅg it by the (pressure of the) foot., तेन; or पादस्य अवटम् the firm planting of. Śīva planted his foot firmly on the mountain to make it steady, which pressed down Rāvana and hence सीदद्गुपि whose body was pained or afflicted. पातालः—He was sinking down to the surface of Pātāla under the pressure exerted on the mountain by Śīva's foot. क्रुद्ध—He was angry that his mountain should have been torn up and his peace disturbed. आलिप्त-धृतिः अनस्तुतः—For idea cf. the śl. from Śis. quoted above.

नान्यन्ते—नान्दी is the stanza or stanzas of benediction. For its definition see com.; it is derived as नन्दन्ति देवता अस्मापि नान्दी; fr. नन्द and aff. पञ् (अ) with the fem ई added. Another way is—आशीर्षादिना नन्दतीति नन्द; नन्द एव नान्दः by adding अ (अण्) स्वर्षे (मज्ञादिन्वाद्य); ततः शिष्यां ङीच्. As the drama developed the cumbrous preliminaries of the prelude (पूर्वक) were dispensed with, नान्दी the most important of them being retained. It then formed an essential part of the prologue. This Nāndī is of four kinds, viz. नन्दस्मृतिर्माङ्गलिकी आशी. पञ्चवली तथा । नान्दी चतुर्थी निर्दिष्टा नाटकादिषु धीमताः । The subject matter of the plot ought to be slightly indicated in the Nāndī; and it is done in the present Nāndī also. Thus घृमसाङ्गः suggests Priya's long sorrow caused by her own state and her father's overthrow by the Kalinga-king. इन्दुकिरणैः &c.—refers to the delight caused to her eyes by the sight of the king and later of her father's chamberlain. पश्यन्ती च refers to her looking longingly at the king Vatsa, and her desire for a union with him. आनतमुखी shows that she had to observe reserve for concealing her love from the Queen and her servants. The second śl. refers to Drdhavarman's overthrow and his being restored to power again by the interference of king Vatsa; as also to the queen's anger and her final reconciliation with him. See com.

नान्यन्ते सूत्रः—supply आह, वृत्ति or some such word to complete the sense. Now the question arises—Who recited the Nāndī? If the Śātra, according to the precept.—सूत्रधारः पठेत्तत्र मन्थयं स्वस्वमभिनः । नान्दी पदेद्वादिशभिः &c. (Nāt. Śā. V. 98), his name should have preceded the ślokas of the Nāndī.

Two explanations are offered. The name of the Sūtra, is not put first because nothing but auspicious words can begin a work. Cf in this connection the Sūtra of Pān. वृद्धिरादेव् which begins his अष्टाध्यायी (and not आदेव्द्रि like अदेव्द्रुण) The other is—The Sūtra or manager of the पूर्वसूत्र recited the Nāndi. And he having retired, the manager of the play (नाटकस्य सूत्र) entered and began the play. But as the discussion is immaterial to the ordinary reader we do not further enter into it here.

सूत्रपति—The chief manager of the play, who held as it were the threads of the business of the play. He assigned to the various actors the parts they were to play, instructed them and took a leading part in the prologue.

वसन्तोत्सवे—The vernal festival seems to have been one of the occasions on which plays were publicly staged. The spring festival was formerly celebrated from about the middle of the bright half of Chaitra to the full moon day to mark the return of spring, when Kāmadeva or the god of love was worshipped with great pomp. According to some, the festival began from the 5th of Māgha and lasted for about two months. It is now identified with the Holi festival in which people of all grades of society mix with one another and make merry. The Bhavishyottara Purāna gives a full description of this, for which see Wilson's H T p 264. The passage from अथाह to सर्वो दुर्गन्तव्यः is almost the same in all the three plays of the poet, with इन्द्रोत्सवे instead of वसन्तोत्सव (which is an optional reading there also) in the Nagasanda.

श्रीर्ष—For Harsha see Introd, देवस्य-देव fr. दिव् to shine originally meant one shining or brilliant, then it came to mean 'a god (Lat *deus*), and lastly came to be added to the names of kings as a term of respect and greatness, cf Vikramadeva, Vikramānadeva, &c. **पादपद्मो**—living or subsisting by (the support of) the lotus like-feet &c —a respectful way of saying—the humble servants or vassals of **राजसमूहेन**—This refers especially to the eighteen kings that owed allegiance to Harsha and his two allies the king of Valabhi and Bhāskaravarman, king of Prāgyyotisha (Assam) **अपूर्व**—goes with रचना, such as has not been shown before, novel, extraordinary. We cannot take अपूर्व as qualifying वस्तु as the theme of the play was not invented by the poet. रचना is the skilful arrangement of the various parts and incidents leading to a charming end. The poet means that he has borrowed the theme but presented it in a new

charming way. प्रियदाशिका—named after प्रिय०, the princess of Anga, and the heroine of the play.

P. 3. नाटिका—see Introd. Sec I. परम्परा—is a word by itself (अष्ट्युपक्रमं प्रातिपदिकं) meaning a series or succession of. श्रोत्र०—coming from ear to ear, hearsay. श्रुतं—श्रुता v. l. is bad as it cannot be syntactically connected with नाटिका owing to the presence of इति; or इति ought to be dropped. प्रयोगस—प्रयोग is the representation or exhibition on the stage. अनुग्रहवृत्त्या—With the thought or object of, i. e. with the wish to favour us. Cf. पणवियु वा दाक्षिण्यादथवा सद्गुणवृत्त्यादनुमानात् । &c Vik. I. 2. यथावत्—separately-in due form, in a proper way; or as compounded (यथावत्प०), representation in toto, or as it is; leaving out nothing. नेपथ्यदर्शना—The word नेपथ्य is derived as निः (नि neu. the eye) or नेः (ने a leader) पथ्य good, pleasing or beneficial to, and means—(1) dress, or (2) decoration, it also means, (3) the tiring room (where the decorations are made, or the actors put on their dress); and (4) the drop curtain (जपनिका). -रचना (here) the arrangement of the tiring room (such as the assignment of parts to the actors, giving them instructions as to costume, acting and so on). आर्वाजितानि—p. p. p. of वृन् cau. with आ to incline, &c.; drawn to us, attracted. सामाजिकाः—Those who gather in an assembly, the audience; टक् (इक्) is added to a word denoting combination in the sense of 'those who assemble there'; or समान रहन्ति those who keep an assembly by their presence.

निपुण—skilled in the art of poetry, i. e. having the skill attained by the observation of the ways of the world and by the study of the Śāstra and good poems; cf. शक्तिनिपुणतालोकासकाम्याद्यवेक्षणात् । Kāv. Pra. I. 2. गुणमादिणी—otherwise our skill will be vainly exhibited. This is an encouraging fact Cf.

“ And as you are known,

the first and happiest hearers of the town,”

Shakespeare's Henry VIII, Prologue.

हारि—हर्तुं शीलमस्य naturally attractive; the word is generally used as the last part of a comp., as मनोहारि, हासहारि, वृष्टे विष्टहारिणी-हृदहरी Dh. N. 25, &c. वासराज०—वासराजं राजा वासराजः the king of the Vatsa country (for which, see Introd., geography of the play). This was Udayana, the son of Baharānīka, a king of the lunar race. This genealogy is thus given in the Kathās— वाञ्छु-अञ्छु-अधिमञ्छु-धीनिर्-मन्वेतव-दातानीक-मह्यानीक-उद्वर. According to the Vishnu P., he was the son of a second Baharānīka,

19th in succession from Janamejaya, which appears to be more probable Mahāsena, also called Chanda-Mahāsena, the king of Ujjsyini, had a daughter of exquisite beauty, named Vasavadattā, whom he wished to give in marriage to Vasaraja (According to another account to a king named Sanjaya, see the quotation, from Māl Mād below) With this object he enticed* Udayana to his city and kept him a captive there Being engaged to teach music to Vasavadattā he gained her heart and by the advice of his minister Yaugaudharāyana managed to escape with her to his capital They were afterwards married in great pomp For the full account see Katha Lambaka II tar 11, 12 हारि चरित—This is proved by the various references to his name, cf प्राप्यापन्तीनुदयनकयाकोविदश्रमद्वन्द्वान् । Meg I 30, प्रद्योतस्य विषदुहेतर वससरात्रोत्र जहो । Ibid I 33; उत्तेजयामि सुदृष्ट परिमोक्षणाय यौगधरायण इवोदयनस्य राज्ञ । Mfch IV 20 वासवदत्ता च राज्ञि सजयाय पित्रा दत्तमात्मानमुदयनाय प्रायच्छत् । Māl Mād II माद्ये—नाट्य here means dramatic representation अय—by this he refers to himself and the other actors वस्तु—a thing, an item this is different from वस्तु in व्युत्पत्तु(चना above एकैक—एक repeated is to be taken as a Bah comp (by एक बहुवीहिषत् । Pan VIII I 9) and dissolved as एकमेक, the case term of the first word being dropped in being compounded कफल—is here reputation and money पद—an abode, : source of पुन—implies वस्तुतर (what then when &c) मद्गारयोप—Here he refers to himself as he is the principal person concerned सुजानां—Favourable circumstances, advantages Cf एकैकमप्यनर्थाय किमुच्य चतुष्टयम् । Hit I

This śl. is quoted in the Sāh D and D-R as an instance of प्रतीचना (or that which attracts the attention of the audience to the representation by a commendation of the poet, the play, the

* Mahāsena though an enemy of Udayana, wished to give his daughter Vāsavadattā in marriage to him, but doubting if he would accept her, he thought of the following expedient for bringing about the union Seeing that Udayana spent his days and nights in the forests he thought of making him a prisoner, and with this view he caused a wooden elephant to be made and concealed some armed men in it It was then placed in the forest When Udayana came across it, the armed men came out and seeing him alone seized and made him a prisoner He was then brought before Mahāsena who gave his daughter Vāsavadattā in his charge and told him that he would be set at liberty when he gave his daughter instructious and training in music (पदार्थवित्) Gadre.

proficiency of the actors, &c.) one of the *angas* of भारतीयकृति, which is thus defined—निवेदनं प्रयोज्यस्य निर्देशो देशकालयोः । काव्यार्थसूचकैः शब्दैः समायाञ्चितरजनम् । कविकाव्यमटादीनां प्रशंसा च प्ररोचना ॥

नेपथ्याभिः—Towards the curtain or screen (that separated the tiring room behind the stage from the stage itself. अये—shows surprise. -नाभ्युचते—engaged in, busy with; this reminds one of Bhāsa, who begins some of his plays with अये कथं or किञ्च खट्विज्ञापनव्यप्रे, मयि (see Svap., Pancha., Mad. Vyā, &c.). अङ्गाधिः—For Anga, see Introd. दृढवर्मणः—does not seem to be the name of a real historic personage. It is probably invented by the poet. भूमिका—part. अरमद्भ्राता—In the Ratnā, also the younger brother of the Sūtra. is introduced as assuming the character of Yaugandharāyaṇa. This form of introduction is called प्रयोगनिशय. प्रस्तावना—प्रस्तावयति (that which introduces the subject matter) इति; fr. प्रस्तु+अन (युच्) added कर्त्तरि, with the fem. आ. The प्रस्ता० is also called आमुख; for its definition, see com. The प्रस्ता० here is a simple affair, as in the plays of Bhāsa, no other character than the Sūtra being introduced.

P. 4. कञ्चुकी—The Kanchuki forms almost a necessary character of Sans. plays. He is generally introduced as an old man lamenting over his misfortune, having to serve even when worn out by age. Cf. Vik. III 1, Mud. III. 1, &c. He was probably so called from the long cloak (कञ्चुक) he wore. He was the superintendent of the female apartments of kings, was a Brāhmana by caste and had various good qualities—see com. नाटयन्—नाटयित्वा &c. are used to indicate that the Actor shows that he does something or represents by some conventional gesture or expression a particular state of feelings or mood.

राज्ञो विपत्—shows how sincerely the Chamberlain loved his king. दुर्गमः—देशच्युति there was, but to make matters worse, he had to pass through tractless regions, as he had to bear with him secretly the princess. अस्या—this, i. e. marked by such happenings. कटुः—कटुः अत एव निष्फला. कटु cannot be taken separately, as the happenings mentioned above were not the result of his long continued old age. Śl. quoted in Dhanika's com. on D. R. IV. 9, as an example of dejection caused by misfortune (आवद्).

नाम—as was well known (प्राकाशे); or it may be कृत्स्ने (and yet, oh irony of fate). अग्रतिष्ठत—Unobstructed, always successful. शक्तित्रय—The three regal powers, viz. ममाना or प्रभुशक्तः—

the power arising from an efficient army and a good treasury (स प्रभावः प्रतापश्च यत्नेन फौजवृद्धेन Amara), मन्त्रशः or the power arising from good counsel (: : a wise ministry) and उत्साहः or the personal energy of the king रघु०—रघु० was the celebrated son of Dalipa, नल king of Nishada—names well known to the Indian student प्राय्यमाना—earnestly sought, solicited वद्वानु०—who entertained a deep feeling of resentment हृद्यन्नेण—who found a loop hole, : : a weak point as Vataraaja was not expected to come to Drdh's assistance फलिङ्ग०—For फलिङ्ग see Introd, फलिङ्गानां जनपदानां राजा फलिङ्गः स चासी हतकम्भः । यसस्य—To speak the truth, truly उपपन्न—Although come to pass or happened, a fact यथाकथञ्चित्—Lit as circumstances would permit, somehow अतृण—Free from debt He believed that his master had contracted a debt as it were, when he promised to give his daughter in marriage to king Vatsa and that he (Kanch) would free him from it by taking the princess to king Vatsa अवस्कन्दसम्भ्रम—The flurry and confusion caused by the attack, the comparison to प्रलयकाल shows that the attack was sudden and caused terrible havoc अपवाहा—The object is नः (राजपुत्री) आट दिवस्य—अटव्या मन् आटविकः ruling over a forest tract, a forest king विन्धुपकेतो—Vind. seems to have been a petty king as he was so easily routed. अमरचतीर्थ—appears from the context to be some holy place in the Vindhya regions, near the hermitage of Agastya described by Bana in his Kāda An Agastyatirtha, a place of pilgrimage, is located in the province of Tinnevely in the extreme south of India. निपत्य—Having attacked. दस्युभिः—By marauders or robbers दस्यु is one of the old Vedic words (a class of demons or enemies of gods and men, slain by Indra) that remain in classical Sans प्रयोत्त०—Another name of Mahāsena or Chanda mahā, so say the commentators on K&H's Meg I. 34 wherein there is a reference to this king—प्रयोत्तव्यं विद्युद्दिना वत्सराजोव जडे) and this appears to be correct from Bhāsa's Swap V4 According to the Katha, Pradyota was the king of Magadha and a person different from Mahāsena The name of his daughter also was Padmāvati See Kathā XV 10 20 and our note on प्रयोत्त at Meg I 34 कौशापी—the capital of the Vatsa country, was once a flourishing city, though now remaining as an insignificant village See Intro

P 5 बर्जरीकृत—Baked or terribly disabled by, mangled सफलविद्युत्पाणि—सफल्यु a denom from सफल (सफल करिष्यामि). शरदात्पस्य—The autumnal heat is described as very fierce. शीतल—Hot, burning

S'l. 5. घनबन्धन &c.—This and the other words in this S'l. are paronomastic (श्लिष्ट); cf. for a similar use of ślesha, Rat. I. 8. Cons.—घनबन्धनशुक्रः कन्याग्रहणात्परं तुलां प्राप्य अधिगतस्वधामा अयं रविः घनबन्ध० स्वधामा षत्तराज इव प्रतपति । घनब०—(1) The covering or screen formed by clouds; (2) close imprisonment. कन्या०—(1) entering into the sign Virgo; (2) The seizing of the Princess. परां तुलां v. l.—the sign libra coming next after कन्या; (2) High eminence, supreme greatness. अधिगतस्व०—(1) who had regained his usual brilliancy; (2) who had come back to his abode or country. प्रतपति—(1) burns fiercely; (2) shows his power eminently. See com.

विष्कम्भक —For def. see com ; it is an interlude at the beginning of an act, briefly indicating the events past and those to come. It is called S'uddha when introduced by one or more minor characters (मध्यपात्र) and सूक्ष्म when introduced by minor and low (नीचमध्यम) characters. See also note on प्रवेशक *infra* Act IV, p. 46.

विदूषकः—The confidant and constant companion of the hero and one of the necessary characters of the Sans. plays. Although a Bráhmaṇa he is represented as ugly in appearance, fond of food and easily falling asleep. He generally assists his chief in love-matters; but his principal duty is to stir laughter by his fantastic dress, &c.; see com.

Śl. 6. In this śl the king states how his temporary imprisonment was beneficial to him in more ways than one. With the feeling of satisfaction expressed here cf. Rat. I. 9 and Nag. I. 7 अविकारिता—विकार एवावस्थीति विकारिणः न विकार० अविकारिणः तेषां भावः अविकारिता the state of being unaffected by disloyalty, &c., hence sincere loyalty, steady love. परिगता—Fully known; for this sense cf. परिगतपरिगन्तव्य एव भवान् ; Veni. III. p. 15. प्रथमपरिगन्तव्यं स्युं संनिवृत्तं Ragh. VII. 71. मतिः—mental ability, insight in political matters. वीरराजां—See Kathā. II. 4. 34, 35. निर्व्यूहा—Fully carried out, put into execution. राजसाहस—see com. स्वसनिता—Extreme fondness for, love of. निर्व्याजात्—Free from guile or hypocrisy; practised with sincere devotion to God; cf. धर्मः प्रोज्झितकैतवः &c. Bhag. P. I. 1. 1; किमिदं न प्राप्तं—For धर्म (religious merit obtained by the proper performance of religious rites) leads to the accomplishment of everything. Cf. शेषुके कोपि धर्माय सर्वभिधेनहेतवे ; and Mah. Bhār. त्रिवर्षीयं धर्मद्वारे नरेन्द्र राज्यं येन धर्मद्वारे वदन्ति । The rhetorical fig. in this śl. is Vibhāvanā.

P. 6. दास्याः दुर्ध—may also be a comp. word. There is an optional अलक्ष् of the Gen. when censure is implied and the word

पुत्र forms the second member (पट्टया आक्रोशे । पुत्रे अन्यतरस्याम् । Pān. VI. 3. 21, 22); lit.—a whore's son, used humourously by the Vidā, as a term of contempt; that cursed (imprisonment). It is used with persons or with inanimate objects as here; cf. एते दास्या पुत्रा अर्थकल्पवर्ताः &c. Mṛch. I. p. 13. खलखलापमान०—This and the other epithets apply to the king as well as to the गजपति. खलखलापमान is the pres p of the Atm. verb formed from खलखल an onomatopoeic word, by adding य (क्यप्) A final आ (डाच्) is added to the final half of a word indicating sound when the word consists of at least two syllables; and words ending in आ take the denom. aff य (क्यप्) by लोहितार्धितान्यः क्यप् । Pān. III. 1. 13. For comp. see com प्रतिखलत्—stumbling at every step. द्युन्य०—द्युन्य properly lonely, solitary (द्युन्यै प्राणिषुपाय हिनं रहस्यरत्नत्वात्), fr. द्युना animal slaughter and aff. य (यत्); here (1) द्युन्य without animation, dejected, मुखपुष्करं lotus like face or countenance; (2) द्युन्य dry, devoid of moisture मुखं cavity यस्य नादृशं पुष्कर the tip of the trunk; तेन विद्युनितः indicated, हृदयसंतापो यस्य. The passage here is somewhat obscure. Mr. Gadre following Jiv.'s ed reads द्युन्यपुष्कर (दुखर) विद्युनयद्दुःखः; but as remarked by him, it is difficult to assign a meaning to this. It is explained as द्युन्य unaffected by any feeling पुष्करं experiencing pain, (दुखर च । दुःखं राति इति) विद्युनयत् indicating internal affliction (अन्न सन्तापसुषुक्) यद् हृदये तस्य संतापो यस्य. But this is not satisfactory. द्युन्यपुष्करहृदयसन्तापाः च । is also equally unintelligible. It may be explained as द्युन्यत्रासेः पुष्करहृदयसन्तापश्च. उत्तमित—raised and fixed upwards. एरुवर—(1) huge arms, (2) large trunk. अपिगतपरजिपुट—च । (1) lying on the bare ground, (2) throwing himself on the surface of the earth. अनिद्रासुखं—may also be taken as an adv. comp.; अपिद्यमानं निद्रासुखं यस्मिन्कर्मणि तद्यथा तथा । It is also explained as निद्रासुखरयाभाव अनिद्रासुखं (अर्थाभावोऽन्यथीभाव.). The reading of the Mad. ed. निद्रासुखं न प्राप्नोषि is easier. अनुवाच्यपसि—may mean—you repeatedly spoke of. धसन्तक—This name occurs in the Rat. also and is taken from the story of Udayana.

Bl. 7. चारुं—also mas, a prison; see Das ch. p 59 निगल—same as निगद a chain, fetters, ल may be substituted for ङ The sl. shows how the impression made on the king's mind by the charms of Vāsa. quite overshadowed the hardships of imprisonment. And this was a fact, cf. तस्य दृष्ट्वा तु तां कन्यां वत्सराजस्य मानसम् । तथा स्नेहाक्तमभवत् यथा मन्युमेक्षत । Kathā II. 4 29. समर्थ—Because he thought that he could here hit the king on his own ground. Mark the pun on the word यथासि.

P. 7. विजयसेनस्य—In the Rat. it is Vijayavarman (the son of Ruma's sister) who figures as a general under Rumaṣvat. Why the expedition was sent against Vindhya-ketu is not stated here. Kāli., when he makes his hero Agnimitra send an expedition against an enemy furnishes a reason for it. अमात्य. रुम०—Ruma, spoken of here as a minister appears in the Rat. (see p. 92) and elsewhere as a general of king Vatsa. In Bhāsa's Sva. Vās, however, he is called अमात्य; अस्ति रुमण्वानमात्यो वृद्धं प्रयत्नवान् &c. I. In the Kathāsar, he is mentioned as a general assisting Yaugandharāyana in state matters—योगन्धरायणश्चास्य महामन्त्री द्विवेदिशम् । सेनापती रुमण्वश्च राज्यभारमुद्धरतुः ॥ Lamb. III. 1. 4. तत्प्रणमपि &c.—It is usual with ministers (and other servants) to pour forth such a complaint when going into the presence of their masters. This shows that even in ancient times the ministerial office was as not a rosy bed. Cf. Rat. I. 7, IV. 20 last lines; Mud. V. 12; and for a similar thought Māl. अहो दुरासदो राजमहिमा । न च परिचितो न चाप्यगम्यभक्तिमुपैमि तथापि पार्श्वमस्य । I. 11. ०मपि—The force of अपि is this—though the interval between their first visit and the next be extremely short and so there is very little chance of their having committed a fault, still.

P. 8. यादृशः &c.—This is meant as a compliment to the king. He means—as disastrous as can be expected when he is angry. यथादिष्टेन—A Karm. Comp. पदाति—यादाभ्यामतति गच्छति इति पदातिः a foot-soldier; from पाद changed to पद (by पादस्य पदाज्यातिगोपहनेषु Pān. VI. 3. 52) and अत् to go with affix अ (अण्). The mention of the threefold army here shows that the use of the chariots in battle, the fourth element of the ancient Hindu army, was abandoned at least in Harsha's time. तुमुल—Tumultuous.

बलवाहन—बल army; वाहन vehicles, conveyances; cf. for this sense अपवर्जितं च कोशवाहनं; p. 63, तत्कोशवाहनमवशीर्णं p. 201, Das. ch. I, VIII; or बल infantry and वाहन horse, i. e. cavalry; for वाहन meaning a horse cf. विना वाहनहस्तिभ्यो गृह्यता सर्वव्यनम् । Mud. VII. 17; Ragh. I. 48, IX. 25. अनवेक्षित०—e. l. Without inspecting and equipping &c. यथासंनि०—For comp. see com. स्वनाम उद्धोषयन्—It was customary for warriors to declare their names before engaging in combat; for it was held derogatory to the dignity of a hero of family to fight with a nameless person. शोभितं—What is worthy or creditable. अयमसाविति—i. e. at the sight of one whom we had to annihilate. विमर्दः—Hard-pressing. महता विमर्देन—By a fierce attack, or charge. निःशेषित—To a man, totally. विमर्दिताधिक०—विमर्दितं is used as a noun here;

by the wholesale slaughter (of his followers) for comp see com.
समहार—a fight, battle, or striking, dealing out blows, cf नद्रीरवा
नसुपसदतसमहार Uttar VI 7 (where सम० may have both the
meanings), सुषि समहारे प्रचक्रन् रामनिशाविहारे । Bhatti II 36

Ś1 9 पादात्—The body of foot-soldiers, fr पदाति and aff
अण् (अ) by Pan IV 2 38 See com. दूरात्—standing afar, दूर
v / is not good as the idea is included in आसा नीत्वा अर्धीप—
cavalry, by Pān. IV 2 48 (see com) the affixes उ (ईय)
and अण् (अ) are added to अथ; so आर्थ also

P 9 प्रहरणनिवह—Cf for these चापचक्रकृपाणशक्तिमरगदप्रभृतेषु ।
Kād I p 26 उत्साय—Having drawn out or unsheathed क्वानन
खेदलीला—खेद एव लीला (the sport of) ता is equivalent to स लीलया
खेदेन cutting of with the ease with which &c, cf Ragh. XII 98
(ता कूटशान्मली विच्छेद कदलीसखम्),

Ś1 10 बलवितप—see com दुरित—inlaid or covered with

and chest would be equally possible according to the rules of
Sans grammer though not of Hindu chivalry Cf MBh IX
60 5 " Col Ed p 10० सत्युपचित—Worthy of a man leading a
pious life A warrior killed while fighting face to face with
an enemy also attains heaven see com and cf Ragh VII 51
वीडिता—Because he fought valiantly like a true hero and fell
only when overpowered by odds See com

अनुसृतान्—Followed him in death : e immolated themselves
along with the dead body of their husband सदपर्मचारिणी—A
wife सहधर्मचरण is one of the principal objects of a Hindu
marriage husband and wife (a धर्मपत्नी) must perform the holy
rites together cf तदिय मनिष्टयना सहधर्मचरणाय । Sak V p 125
विन्ध्यशिखरा—The constr is जनपदेषु विन्ध्यशिखराभनयु The
additional reading विनष्टेषु (had fled away) makes no good sense
for the whole will mean when the people of the country who
had already fled to the peaks of the Vind. mountain had fled
away But we are not told that they were pursued by the
victors कृपण—miserable pitiable आभिजाया—endowed
with a beauty in keeping with or befitting her noble birth अथि
जातरूपा v /—possessed of excellent beauty ता प्रति—As regards
her : e how she is to be dealt with or what is to be done with her

P 10 यज्ञोषरे—This is the name of the Portress भगिनी
भुष्या—in the light of, considering her as, your sister It will be

seen in the last Act that this she turns out to be. गीतवृत्तः—These are the first three of the 64 arts often referred to by Hīnda writers and mentioned by Vātsyāyana in his Kāmasātras, For these see our notes on Bha. Nat. Śat. p. 42. वृत्त-is different from दृश्य and consists of the rhythmical movement of the body (without gesticulation) and is regulated by the marking of musical intervals and time (वृत्त ताललयाभयम् Das. R. I. 9). By आदि may be meant painting (आलेख्य) and others. These were considered as a necessary part of the accomplishments of a maiden of high family.

वैतालिकः—A bard or minstrel, whose principal duty in ancient times it was to announce metrically the close of the divisions of the day; *vide* Vik. II. 1; Rat. I, 23, &c.; sometimes two bards are mentioned; see Śāk. V. 7, 8; Mudr. III. 20-23; &c.

Śl. 11. The cons. is ते स्नानघुमि लीला.. सपादिनः सर्वा... लोकेषु
 ०दानैः स्नानैः उल्लिखतां कलशैः इव अलंकृता. For comps. see com. उप-
 करण—Articles necessary at a bath स्नानीयं—Unguents or
 perfumed powders to be rubbed against the body; or a bathing
 garment; or a garment for wiping off the body after a bath, as at
 Māl. V. 12 (स्नानीयवस्त्रक्रियया). चारविधमवती—चार a multitude;
 विभ्रमवती a woman; *cf.* विलासवती; hence चारवि— a woman of the
 multitude, a courtesan or harlot, चार with any word meaning स्त्री has
 this sense. The courtezans formed also a part of the attendants
 of the harem. *Cf.* Kautilya's Arth. s I. 30. आपास—Exer-
 tions in the discharge of their several duties. स्वलद—dropping
 or slipping down अव्यहित—not concealed, exposed to view.
 व्यवहित—*v. l.* spreading out. छाया—splendour, gleam. अवदात—
 white, fair. शतकुम्भ—gold; or golden; *fr.* शतकुम्भ gold (said
 to be found in the शतकुम्भ mountain); in this latter case the
 form should be शानकुम्भ according to some. Their uncovered
 breasts on account of their size and colour looked like other
 pots of gold. For the presence of courtezans at the king's bath
cf. राज्ञः समन्तादुपतस्युः—पृथीतजलकशाः स्नानार्थमभिषेकदेवता इव चारयोषितः ।
 Kad. p. 32. सदस्रवीधितिः—सहस्रं वीधितयो यस्य, वीधीने that which
 shines इति वीधितः *sem*, a ray of light.

अपे कर्ष &c.—We have almost the same words in the Nāga,
 introducing a description of the midday-sun with which the first
 Act of that play as of this closes. Here the poet has used the
 device of introducing a bard, as done by his great predecessor

Kālidāsa in his Māl II 12 to announce the mid-day which enables the king to bring the Act to a close

Sl 12 कथत्—shows the intensity of the summer heat, cf तप्त वारि विहाय & Vik II 23 शफर—a small fish, very active and sparkling उद्वर्तन—a darting or turning upwards cf चतुलशफरोद्वर्तनभेक्षितानि Meg I 43. दीर्घिका—A large pond oblong in shape containing lotus plants and attached to large houses, cf विरुचतामस्ता गृहदीर्घिका Ragh IX 37, also XVI 13 उत्रामं—उत्राय इव आभा यस्य or better उत्रेण सद्भा, a nityasamāsa, cf Amara—र्युरुत्तरपद् त्वमी । निभसकाशनीकाशप्रतीकाशोपमाद्य । बर्हिमार—बह a peacock's tail hence बर्हिन्, बर्हिण a peacock,—भार the mass of feathers, plumage

P 11 आलवाल—(आ + ल + ला to take with आ and affix क : ३ अ) a basin for water round the root of a tree cf Ragh I 51, also Vik II 23 कपाल—to which it was attracted by the presence of ichor there कर्णपाली—the lobe of the ear प्रविद्या म्यन्तर—The midday was the time when the king could retire to the interior of the palace and enjoy his leisure according to his pleasure cf षष्ठे भागे चमपि दिवसस्यामनश्चन्द्रवती । Vik II 1 वृत्तयथोचितक्रिया—Batlung, offering worship to the deities, &c, see Kād p 33 कलिङ्गोच्छित्तये—cf कोसलोच्छित्तये Rat I p 8 विजयपतेन मेवयाम—The reason for this expedition and the success achieved by Vija are mentioned in Act IV See pp 46 50 52

ACT II

आर्य—A form of address for a Brāhmana, a minister and an older brother, विशया यावन्नाश्रया &c D Ra उपवास—Queens are often mentioned as observing a fast and abiding by its attendant rules A स्वस्तिवाचन is given on such an occasion and the Vidu being a Brāhmana and a companion of the king naturally comes to be its recipient See Vik III 12, Rat I pp 17, 20

स्वस्तिवाचन—(also नम) fr स्वस्ति (indec meaning 'a blessing') and वच् can and aff ल्युट् (अन्) स्वस्ति वाच्यते अनेन that by which one is made to pronounce a blessing Primarily it refers to a ceremony preliminary to the performance of a religious rite or some solemn observance in which the Brāhmanas say

‘स्वस्ति’ to the Yajamāna, and secondarily to the gift accompanying such a ceremony. It also refers to a present (called वायन-in Maráthi वाण—for the Prákrít सौत्थिराउन is also rendered as स्वस्तिवायन in Sans.) which consists of a small quantity of rice, a cocoanut, a piece of cloth for a bodice, a comb, &c; or sometimes of sweetmeats only—and is given to a Bráhmāna by a married woman whose husband is living (सुवासिनी). For other particulars, see Rat. I. p. 17 and our note on the word; Vik. III. pp. 77, 79. शब्दापयेत्—will call; fr. शब्द+आप the taking up or utterance of; शब्दापं करोति शब्दापयति by adding जिच् (अप) in the sense of तत्करोति; see com. If the Prákrít सद्वापदि be rendered as शब्दापेत् then it is derived from शब्द and the affix क्यङ् (य) which forms Atm. verbs (शब्दापेत्) by शब्द्वैकलहाभकरणे । Pán. III. 1. 17.

घारायूह—A summer house or a large bath-room; lit. a house furnished with water jets or fountains of water. Cf. शिलाविशेषानविशष्य निम्बुर्धारायूहेष्वानपयद्भिर्मन्त्रैः । Ragh. XVI 49—होद्यानं—The garden containing the घारायूह. कुक्कुटवाह—Uttering anything imitating the cry of a cock in the morning (i. e. gradually raising the tone and protracting the voice) so as to give it the appearance of a Vedic passage. See Pán. I. 2. 27. Vidû. means that he would recite something assuming the Vedic tone when receiving the Vâyana. For Vidû.’s knowledge of the Vedas, comp. the king’s remark below, वेदहंस्ययैव &c. p. 12.

प्रतिग्रह—has the technical sense of ‘the acceptance of a gift by a Bráhmāna (which is his peculiar prerogative), see Manus. I. 88; Yáj.s. I. 118. उत्कण्ठा—An eager desire to see or a great longing for, a beloved person. चिन्ता नृ स्मृतिराध्यानं स्मरणं, मस्यैह पुनः । उत्कण्ठोत्कलिके । इति शब्दार्णवः ।

P. 12. Śl. 1 मङ्गलमात्रं—For comp. see com; there are certain ornaments and things, which are considered as auspicious (being the emblems of Saubhāgya) and which a Hindu wife cannot discard under any circumstances. These are the mangala-sutra (a wreath of small glass beads with gold ones, the Kumkuma mark on the forehead, glass bangles, &c. Hence the queen is described as wearing these even when under a vow, when other gaudy ornaments are to be dispensed with. Cf. Vik. III. 12 (सिदांशुकल मङ्गलमात्रवपुषा). मन्दोद्यमां—मन्दोद्यमावपिनी V. 1. मन्द यथा तथा उच्यते आलापो यस्याः speaking in words gently uttered (on account of the weakness caused by fasting,). •द्यमालापिनी gives rise to an awkward comp; the comp. may also

be taken as मन्द उद्यमो यस्मिन् स नन्दोद्यमः, मः आलोपो यस्या, in either case it indicates extreme emaciation प्रातस्तन—तन is affixed to adverbs of time in the sense of 'belonging to that time', cf मास्तन, सार्धतन, अद्यतन, &c—नेन्दुयुति—cf प्रविगलत्प्रभ प्रातश्चन्द्रयुति पदं Māl Mād. IV 4 निपमोप०—is to be taken with क्षान्ता and the other accusatives प्रथमासुराग०—For the effects of first love not gratified and a maiden's being more attractive than, cf. क्षामक्षामरूपालमाननं, शोच्या च प्रियदर्शना च मदनद्विष्टेयमालक्ष्यते । Śak IV 8

अर्चति—The pres in the sense of 'immediate future,—is going to honour with gifts चतुर्वेद &c —is evidently meant to be jocular For comp see com ब्राह्मण्य—ब्रह्म the Veda अधीति (Pan VI 2 59) ब्रह्म जानाति (Pan VI 2 92) इति ब्राह्मण, तस्य भावः, Vedic scholarship महाब्राह्मण—महत् when prefixed to such words as ब्राह्मण, वैद्य, is depreciatory (निन्दायां) So in the Rat राजा—(सस्मित) साधु भवन्न महाब्राह्मण मुक्त्वा लौन्य एवमुच्यते । II p 43.

P 13 अधिरत—Ceaselessly, incessantly सकुमार—soft to touch; or secondarily, charming उत्सङ्ग—the surface or upper part of; cf दृषदो वसितोत्सङ्गा Ragh IV. 74, or उत्सङ्ग, the vicinity of. निलीन—stuck fast बकुल—also called कैहर is a large and tall tree having darkish green leaves and small round flowers of a pale-brown or white colour and sweet smelling मालती—मं लक्ष्मी लातीनि takes up, or मालं a garland तनोति, fr तन् + द + ० अ) also called सुमना (as it gratifies the mind by its smell) is a kind of jasmine (*Jasminum glandiflorum*) having flowers of an exceedingly pleasing smell Its oil is much prized as a perfume उद्गता—दात्रः उद्गत (free from the fastening string, ० ० restraint), or उद्गत दाम यस्य (may be उद्गता or-म), moving unchecked, freely, or proud, strong, the wind is poetically fancied as proudly moving being charged with the fragrance of पर्यवसृष्ट—completely (परि) opened बन्धुक—(also called बन्धुजीवक—बन्धुजिव जीव जल यस्य) is an erect growing plant having flowers of a bright red colour which expand at noon and drop next morning Cf Ragh XI. 25 (wherein drops of blood are compared to the बन्धुजीव flowers), Kir IV. 7 बन्धु the cases or stems of तमाल—A dark barked tree but having white flowers पिहित—also अपिहित the अ of अपि and अण being optionally dropped सभ्रीकता—Li: its being possessed of beauty, grandeur, loveliness, so Rat I प्रेक्षस्व तावत् मदनमहोत्सवस्य सभ्रीकताम् । p 11

61 2 क्षुद्रमवाल—tiny pieces of coral शेफालिका—शेले शेफा-
bees अस्या, is a small tree with rough scabrous leaves but fragrant

flowers; *cf.* शेफालिकाकुसुमगन्धमनोहराणि । Rs. III. 14. सप्तच्छद—(छद a leaf, hence also called सप्तपर्ण; सप्तपत्र &c. having seven leaves per twig) *Alstonia scholaris*, is a large tree often referred to by poets as having the strong odour of the ichor of elephants. *Cf.* पसवे सप्तपर्णानां मदरागसुगन्धिभिः । Ragh. IV. 23. गन्धमदामोद—आमोद is not appropriate with मद; it simply means 'scent' here. रजःपुष्पापिङ्गल—अङ्गराग unguent or paint applied to the body. चारुणी—Liquor in the form of the honey of flowers. For a similar thought, *cf.* अमी गीताभेर्मुञ्चरितलनामंष्टपुषुवः परागेः पुष्पाणां प्रकट-पटवासव्यनिकराः ।.....समन्तादापानोन्सवमनुमचन्तीव मधुपाः ॥ Nag. III. 8.

एतदपि—the Prākṛit एद् should rather have been translated by एते as it refers to सप्तपर्णमादप, which is mas. अदिरल—In quick succession, or, in clusters. वर्षाः—fem. pl.

Śl. 3. विभ्राणा—The Nom.s qualify क्षितिः. मृदुनां विभ्राणा may also be taken separately. शिरीष—is a tall tree, attaining the height of thirty feet. Its flowers are known for their extreme delicacy. *Cf.* Kum. I. 41. Its flowers are worn by young ladies as ornaments on their ears; *cf.* Śāk. I. 4; Ragh XVI. 48; Meg. II. 2.

P. 14. उत्प्रेक्षितं—उत्प्रेक्षा कृता; expressed metaphorically. श्रीहरि-रिनिः—which possess (or, surpass) the beauty of, the Śrīshis flowers being also of a darkish green colour, *cf.* शुक्लावलिर्न्यक्तशिरीष-कोमला । Kir. IV. 36. क्षोदेः—क्षोद which usually means 'powder' must be taken to mean pieces or fragments here, as the adj. क्षालितैः will be inappropriate otherwise उत्करैः—heaps, collections. इन्द्रगोपकः—the Indragopa (cochineal) insects which appear in clusters in the rainy season are also of a bright red colour and hence the *Utprekshā*.

हृद्ये—A vocative particle used by a lady when addressing a maid servant. See com.; हृद्य is used between females of equal rank or position. अगस्त्यमहर्षये—see the two quotations by Pandit Krishnamachariar given in the com. अर्घ्यः—A respectful offering or oblation to a deity or a venerable person, &c. consisting of rice, water, rubbed sandal, &c. The usual ingredients are—आयः क्षीरं कुशाग्र च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैव अहोर्षः प्रकीर्तितः ॥ So these flowers must be added to these, as in Yaj. I 289, as they are specially mentioned here. Some translate अर्घ्ये by अर्घ्य; this is got by adding ष to अर्घ by पादार्थम्प्रां च । Pān. V. 4, 25. अर्घ्यः पुष्पापिभिः तदर्थं द्रव्यमर्घ्यम् । Sid. Kau. According to the second śl. quoted in the com. an Arghya ought to be offered to Agastya at the close of Bhādrapada (August—September), when

Agastya (the bright star ' Canopus ' of the constellation Argo Naves in the Southern celestial hemisphere) rises, for the attainment of all desires Varāh in his Br Sam says that a king should offer an Arghya to Agastya for the attainment of great power, सांख्यसारावेदितदिग्निमागे भुषोर्गङ्गुर्नी प्रयत्न प्रयच्छेत् : ch XII 15, for other particulars see 16-18 अस्ताभिः—Lit desiring : • about to set, occurs again at p 22 मुकुलायन्ते—Pres pass. of मुकुलायने denom from मुकुल are closed, lit are made to assume the condition of buds तपस्विनी—Lit a female ascetic, and as ascetics require protection from others तपस्विन् secondarily means ' one helpless or deserving pity, poor ', cf हतलपस्वी वैरोचकाः Muds III p 62 Sak p 95

P 15 सद्यस्पोः—दब्धेण उद्वेगेन च सहित यथा तथा, उद्वेग agitation, mental pain or distress नाम—1s प्राक्तने आज्ञाप्य स्थितया—who used to command, एष with the gerund shows continuity of the act एष दोष—1s आङ्गिकरण, that I have to obey others Śāgarikā also similarly refers to her misfortune that she has to serve, but not with regret as she had obtained a sight of the king (नत्परिवेषणद्वयितमपि मे जीवितमेतत्पर्य दर्शनेनेदानीं षट्पत्र सृष्टम् । p 27) दुष्करमिदानीं &c—Thus at first appears to mean ' I have thought of doing a hard thing : • committing suicide But this does not seem to be intended A'rary finds it necessary to yield to her misfortune and says अथवा (used पक्षान्तरे) or why यथा चिन्तितमिदानीं दुष्करं it is difficult to carry out my resolve Again अपि after एतद् in पर्येषदपि will have no force She would rather prefer servitude than avoid it by revealing her high birth Had the first meaning been intended she would have said एतदेव यथापनिनं further on also will be meaningless She has not said any where that she would kill herself (although like Śāgarikā she says it further on, see p 24) So यथापनिनं must be taken to mean ' as ordered by the Queen ', and this she proceeds to do in what follows महापै—महान् अर्प यत्, lit of high value, hence noble, exalted क्व मति—What course or help is there ? this must be done सुन्द— a thicket or cluster निर्भर—filled with, full of (at the end of a comp)

P 16 §1 4 Now he shows how the four senses (the 5th, tongue, being excluded) are gratified by the several things connected with the tank सुन्दपति—Denom fr सुन्द, सुगं परोति, according to the Gansutra नक्तोति नक्षत्रे : सुपराहादं—e 1 is not good, in the first place सुन्द will have to be taken in the secondary sense of सुपराहाद, 2ndly the word सुन्द is redundant as

the idea is expressed by सुगन्धि; thirdly the word occurs in the fourth line and such repetition is not poetic. सौषपाली—सुधा (chunam paint) अस्यास्तीति सौधः (also सौध) a mansion (अणु i. e. अ being added in the sense of possession); पाली a row or series of, or rather पाली may mean 'the skirt or edge of'. परिमलपटुना—strong, or excellent by, or clearly perceived owing to, its perfume.

Śl. 5. कान्ति—Splendour, beauty;—हारिणी—(1) Attractive or charming by; (2) attractive like. By a bold metaphor the शीर्षिका is compared to the दृष्टि of the goddess of the garden. For a similar comparison cf. कृष्णसारङ्गविरोसी दृश्यते कामनभिया । वनशोभा-लोकय कटाक्ष इव पानितः ॥ Vik. IV. 31. कुमुदपरिमल०—This and the other epithets apply both to स्त्री and वन्देवता; for these see com परिमलेन सुगन्धा, the reading सुगन्धि is bad; for we cannot have the final दृ as the smell is not invariably connected with the *Veni*, now see com.; a row of bees was attracted by the perfume of flowers in the braid of hair. This is clear from the use of the word अपरे (मधुरा) further on, see p. 19. In the second case वेणिवि मधुकरावलिर्गन्धाः having the line of bees for her braid of hair. उज्ज्वलन्ती—Glowing, bright, radiant. The comparison of the tender and slender arm of a woman to a creeper is common enough in Sans. literature. विकल्प—Different thoughts or surmises. यस्तर्प—Which is the truth; treated as an indec. meaning 'to tell the truth, to be sure, surely.'

P. 17 Śl. 6. भुवन—The world of mortals, the earth, परा—लोक परं यस्या. सा. पर at the end of a comp. means having 'anything as the highest object; hence solely devoted to, intent on, &c.' Cf. परिचर्यापर Ragh I. 91 नागरुण्या—A Nāga damsel. In the Nāgā it is the Vidū, who wonders if Malayavati can be a goddess or a Nāga maiden; &c., see p 18. and cf. I. 15 The Nāgas, according to the Purānas are a race of semi-divine beings, inhabiting the nether world or Pātala. They are generally identified with serpents, the offspring of Kadru, a wife of Kāsyapa; as in the Nāgā., where Vāsuki is spoken of as their king, though the Bhg. makes a difference between them; see X. 28 (सर्वाणामस्मि वासुकिः); 29 (अतन्नश्नास्मि नागानां). They are described as having a human form with the expanded hood of a cobra, and sometimes as having the tail of a serpent. See Nāgā. V. 17. Their females are described as exquisitely beautiful (cf. Nāg. I. 15 where the face of a Nāgi is said to be as lovely as the moon), and as sometimes intermarrying with men (e.g. Ulāpi marrying Arjuna).

Historically the Nāgas were a race of people who have left many traces behind them Nāgadwīpa was one of the seven divisions of Bhāratavarsha Kings of this race reigned at Mathura, Padmāvati &c and the name survives in Nagapur They were probably a race distinct from the Hindus See Dowson s Cl Dic p 213

मिथ्या &c—*e* She is superior to a नागः in beauty दृष्ट मया—This alludes to Vatsarāja's visit to the Nāga-world, described in Brh K manjari (II 56-60) and referred to in Act IV (नाग लोकद्वीतविषयि &c) सुती—having a bodily or corporal form, P P P of मुच्छं, (in this sense, मुच्छित fainted) कमलेन—उपलक्षिता marked by, the instrumental cannot be taken हेतो (हेतुना) she looked like Lakshmi not because she had a lotus in her hand, but because she was beautiful like her and also had the lotus in her hand Lakshmi is represented as having a lotus in her hand, cf Kād भियमिव हस्तस्थितकमलशोभाय, p 24 उत्कृष्टाविन्दहस्तया आलङ्घितो लक्ष्म्या, p 92, &c कमलिनी—कमलायस्या विद्यन्ते इति a lotus plant, explain similarly मलिनी सलाय इव च—cf अये दक्षिणेन पुण्य पाटिकायामालाय इव भ्रूयते : Śāk I p 18

P 18 यदा एवाह—I, to whose care the maiden was committed यदेवा &c—This refers to the king's words यदा वस्योम्या &c at p 10 ante पर्याकुल—Solely engaged in, busy with मुपिता—Deceived, deluded, cf शीघ्रं न यात यदि न दक्षिता स्थ दूय, Rat IV 3 निर्दोषदर्शना &c—cf निर्दोषदर्शना हि कया मर्ति : Nāgā 1 p 17. सरोष—असम्बद्ध &c—It is natural for a Hindu maiden of high birth (see the king's remark below) to display outward anger and to blush at the talk of her marriage by a friend, cf Sak 1 शकुन्तला—(सरोष) इमानसम्बद्धपलापिनी विषयदा &c p 34 धीरतया—gravity, firmness of mind hence dignified demeanour चम्य स्वलु—The same thought is expressed by Kālī in rich poetic strain when he makes Dushyanta say—अनायात &c न जाने मोक्षार्थं क्विह सद्यस्वस्थास्वति विधिः । Sak. II 10 विस्तृतेन—Used as a noun for विस्तरेण the spreading lustre or splendour विस्तृतिर्लेन VI—is bad, as विस्तृतेन would add to the beauty of the lotuses

P 19 Sl 7 अचिच्छन्न—Uninterrupted, continuous असुतविन्दु—The Moon's body also sheds nectar दृशा—By her sight : *e* glances or looks दृशा—*v* I to the eyes of the beholders The former is better as it furnishes the cause of pleasure She gives delight by the succession of glances as the Moon does by the shower of nectar Read in the text दृशा for दृशा which has remained through oversight विगलत्पदो—Owing to the breast-garment slipping off ; (2) owing to the drifting of the screen (*Lat*

cloth) of clouds. चन्द्रमसस्तनोः—The poet says तनोः and not चन्द्रमसः and very happily, as he wants a fem. noun to correspond with तस्या. For it is the sensation of pleasure caused by the touch of a male or female that makes the other close the eyes; hence the use of पद्म in the *mas.* also; cf. निमीलताक्ष एव स्पर्शं ह्यपिक्वा Vik. IV. p- 110; शृङ्गेण च स्पर्शनिमीलितार्क्षीं शृण्विकण्ठद्वयं कृष्णसारः । Kum. III. 36.

करस्पर्शा०—कर (1) Hand; (2) rays. मुकुलीभवन्ति—A *Ches.* formation; assume the state of buds, *i. e.* close up.

अमरसंवाधां—This is doubtlessly suggested by the scene in Śāk. where Śaku is troubled by a bee. The influence of Kāli, not only on the thoughts and ideas but on the language also of Harsha is observable in many places in this play. अपरे—*i. e.* other than those that gathered round her braid, attracted by the smell of flowers worn thereon; see above p. 16. समावतन्त—Coming in groups. परिमथिष्यन्ति—The sense of 'defile or pollute me' by their touch is also implied. गर्भदास्याः—A born slave; see com. सुता—This is Vidu's humorous way of referring to maid-servants; see note on दास्याः पुत्रं above, p. 6. शब्दश्रुतेन—for श्रुतितेन is not a good reading as it gives rise to an awkward comp. (शब्दाद् श्रुतेन) and संचार has to be taken in the secondary (La'kshanika) sense of सचारशब्द.

P. 20. लघु—Quickly, without loss of time; for this sense cf. एतां लघु परित्रायतां मयान् Śāk. II. p. 54; लघु उत्थितापि *Ibid.* IV. p. 93; readings. राजानमथ०—This she did without turning back. आरुण्यकोत्तरीर्षं &c.—As the king clasped her round the neck A'ra. took off her upper garment from her head in order to ward off the bees by its hem, as women are wont to do.

Śl. 8. परिमल०—परिमले यः रसः fondess for, love of; now see com. The परिमल may be of the flowers in her Veṇī, or better still, of her breath; cf. यदि सुरमिमवात्स्यस्तन्मुखोच्छ्वासगन्धं &c. Vik. IV. 22. This will also indicate her पथिनीत्व. भूयः—Abundantly, profusely. आद्यताक्षी—Sans. poets describe long eyes as a mark of beauty in the case of females. Cf. नैवेतदुन्मीलय चक्षुरायते Vik. I. 5; संवापयत्पाननमायताक्षि । Ragh. XIII. 16.

कुवलय०—see *supra*, p. 19. l. 6. कुवलय is a beautiful water-lily (को. वृषिव्या वलयमिष शोभाकरत्वात्) and is given in A. K. as a synonym of उत्पल. But it is generally used in the sense of a blue-lotus; इयाम् शितिरुण्ठनील कुवलयमिन्दीवरां च नीलाञ्जयम् । नाममाता.

सास्पर्सा—Agitation, perturbation; or fear.

सकलपृष्ठवी &c — *Cf* Sak इहा शशरणास्मि । उभे—पृथिव्या य शरण-
स तम समीप वर्तते । p 80 पक्षपात — A strong leaning towards
or liking hence partiality, here choice

P 21 तव वदनस्यार्यं क्षोष — *Cf* for a similar thought अत्र
आत्मनो यौवन उपलभस्व । Sak. I. p 20 वदलीयुहा०—In the
Sak Sākuntala addresses the bower of creepers where Dushyanta
lay concealed at the approach of Gantami see p 89 ऊरुस्तन्म —
numbness or benumbing of the thighs स्तन्म—Complete in-
activity or torpor of limbs is one of the eight Sātvika bhāvas
due to strong emotion for which see Sak Dar III 135
The ऊरुस्तन्म was really due to the thrill caused by the touch
of the king's hand but A ran hides the truth by saying that it
was due to the benumbing effect of the water This was a ruse
used by her in order to be able to look longer at the king in the
Kedahivana *cf* Sak अभिनवकुशासुच्या परिक्षत मे नरणे &c p 39
readings न स्खलविग्रह &c — *cf* अहा विग्रहय मायैतार्थसिद्धय । Sak
III p 84

P 22 Sl 9 कण्टकिने—कण्टका सजाता अस्य इत added by तदस्य
राजान &c Pān V 2 36 Having thorns on, with the hair bristling,
horripilated, and hence कथयतीव कमल०—Here कमल stands for
पद्म mas This is the effect produced on a lover by the touch of
the loved one *cf* आसीद्वर कण्टकिनप्रकोह Ragh VII 20, and
Vāstyāyana—कपा तु प्रथमसमागमे स्निग्धाद्गुलि भवति पुरुषस्तु रोमाञ्जितो
भवति । Kāmasūtras

मम गूर्लस्य—*V* 1 is perhaps better he says so because
the king had called him a fool above, see p 16 ante
अलीकपाण्डित्य०—This is a retort flung at the king by
Vidu for having called him a fool. He means you only
affect learning (पाण्डित्य) you do not possess it विदुष्य is what is
well burnt burnished, or polished hence refined, learned, wise,
दुर्विदुष्य one not really skilled or learned vainly proud *cf* अलीक
शस्त्रग्रहणदुर्विदुष्य Ven III समाश्वासने—something encouraging or
comforting, निर्भे संने—Reproach a chiding अस्तमय—setting
(of the sun) fr पत and अय (from अय् to go)—अभिलाषी—desirous
of : e about to set this has occurred before

Sl 10 प्रियतमेष—Take the beloved one (A ran), the splendour
of whose lotus face surpassed (eclipsed) that of the lotuses
The idea occurs in Rat देधि चमृत्वपहृजेन दाशिन शोभानिरसकारिणा
व्याजानि विनिर्जानि सहसा गच्छन्ति विच्छायताम् । I 25 राग — (1)
passion, love (2) redness

P. 23. चक्रवाकः—चक्र इत्यादा name यस्य; the bird usually called चक्रवाक (which also means the same thing—चक्र इत्युच्यते), hence it is also called रयाङ्गनामन्, रयाङ्गाङ्ग, &c. It is the ruddy goose generally described in Sans poetry as condemned to pass the night in separation from his mate. Hence separated lovers are compared to a pair of Chak, birds at night. अन्यकाराः—used here as an ad), अच् (अ) being added सर्वथ by Pān. V. 2. 127; see com. अन्यकार आसौ विद्यते dark, void of interest. जाहाः—cf. for a similar thought differently. expressed.—राजा—राजे वैद्यमिष चक्षुषः सम्प्रति (after the departure of Urvāśī); Vik. II. p 54; and 'And leaves the world to darkness and to me;' Gray's Elegy, stanza I. There is a succession of similes in this Śl. Mark how the king falls a victim to the influence of love at the very first sight of the heroine. Kālī does not make his heroes yield so easily and helplessly to the power of love.

ACT III.

—: ० :—

साङ्कत्यायनी—appears from this play to be a lady of high rank and learning as she speaks in Sans. and is treated with respect even by the Queen. That she composed the Mimic play in a good style is clear from the Queen's speech below, see p. 30. The part played by her in this play is similar to that of the Parivrajikā in the Māl. She is mentioned as a friend of Vāsavadattā in the Kath. Sar; see Tar. XIV. 71 (ततः प्रवाजिका तस्याः स्त्री विवृक्लागताम् । स साङ्कत्यायनी नाम शर्ण शिश्रिवे वृष. ॥) नाटकोप०—नाटके उपनिषद्: made the subject matter of a play, dramatised, same as मयधुनि's 'अभिनेयार्थ. कृतः । Uttar IV. p. 119. कौमुदीमहोत्सव—The great autumnal festival celebrated on the full-moon day of A'svina, when the moonlight is very bright, the sky being clear after the cessation of the rains and the disappearance of the clouds. It corresponds to the Kojāgarī festival and has been often referred to by poets; see Mudra. III. p. 73; It precedes the Vasantotsava or spring festival referred to in Rat. I. चँगुदी moon-light is derived as कुमुदानामिष प्रशाश्रुत्वात्; fr. कुमुद and अगु (अ) with the fem. affix ई, it is also derived as कौ on earth मोहन जना यस्या तेनती कौमुदी मता । Mall. on Ragh. III. 1 (where the reading is कौमुदी, मह also). नर्तितत्त्व—Here दृत् has the technical sense of 'acting, representing on the stage, and does not mean

'simply dancing' अन्यथेव नर्तित—*Cf.* for a similar mistake in acting the shp of tongue of Urvasī when acting the part of Lakshmi, in the Vik when she said गुरुत्वसि instead of गुरुवीनय विभ्रमज०—A talk in full confidence that it would not be overheard by any one

P. 24 प्रविशति भासनस्था—This might appear strange, but प्रविश् has a technical meaning. It simply means to appear on the stage. So this means A ra is discovered seated, the curtain being removed or lifted up. हृदय दुर्लभं जन &c—So Sagarikā—हृदय प्रसीद् प्रसीद् क्षिमेनादासमात्रफलेन दुर्लभजनानुव-धेन । Rat II p 30. हृदय निखलम्पादनिभूमिलभिने मनोरथादिरम । किं मामावासासि । Mal III p 47 अभागधेयता—misfortune, ill luck नरित भागधेय यस्या सा अभागधेया तरया भव, धेन is added साथ to प्राय, *cf* रूपधेय and नापधेय आभिजात्यरुचुश &c—Kāli, however, makes Priyamvadā congratulate her friend in language more elegant and impressive when he makes her add सागर वर्जयित्वा कुत्र वा महानदावतरानि &c, see Sak III p 72 सद्यवेदनमिव दुःख &c—*Cf* क्षिप्रजनसन्निभक हि दुःख सद्यवेदन भवति । Sak III p 70. हृदयनिर्विशेषा—not differing from, identical with, my heart (like my second heart) *Cf* expressions like सुतनिर्विशेष (Ragh V 6), अपत्यनिर्विशेषाणि (Sak. VII p 185), जाननिर्विशेषा (Uttar III p 78) तथा अपि—*Cf* कुतो विभव क्षिप्रजनस्येव वृत्तान्तमाख्यातुम् । न जाने &c Mal. III p 43 सर्वथा मरण &c—*Cf* दुर्लभजनानुरागे मियसखि मरण शरण Rat II 1

P 25 अतिशुभि—The highest point or pitch, climax हृदयस्यापि—*i. e.* of me who am your very heart—refers to A ra's speech हृदयनिर्विशेषा &c पर्याकुल—Solely engaged in thoughts about, अय सखीजन &c—This speech ought to be रसगन, or we should adopt the reading in the foot note सखीजनपक्षपातेन &c पक्षपातेन—*Cf* सीहार्धमेव पश्यति, and मिया खलु अहं नद Mal III pp 46, 53 देवीयुगनिगड &c—*Cf* सखि देवी विधि-य न खलु मय हृदय विश्वसिति । Mal III. p 53 कमलिनीचन्द्रानुराग &c.—This is doubtless an echo of अभिनवमधुलोदय Sak V 1 मालती पेश्य—&c मालती Jasmine, so—मालनिकाणि अतुभुक्तमुक्तेन भावनीमात्र स्थापयन्ना लक्षते । Mal III p 38 लज्जालुकर—लज्जालु is to be derived like वृषालु by adding ल (लु) to लज्जा + ल (as in the case of मिनलु) by the Vārti on Pān III 2 180 (see com), ल is added to express pity आत्मा प्रच्छादयितुम्—Mark the use of the inf with verbs like युज्, शक् &c, the cons being आत्मा प्रच्छादयितु न युज्यते । *Cf* युक्त सामान्यशोको साम्पादेन तादयितुम्, Mal III 07 She means—you should not dissimulate do not say शरदानेन say मदानेन,

I know it. For the difference between torment caused by *आनय* and *मदन* cf. Śāk. III. 7 (न तु प्रीत्यरथैवं सुममवराहं युवतिषु।).
अविभ्रमशीला—One not habitually confiding; because A'r. only hung down her face and did not admit the truth in plain words. *निश्चासनिम*—Here *निम* has the sense of pretext or guise of. *दिशसं रात्रिपदि*—may have been suggested by *मम दुः* *फामो दिशसि रात्रिपदि* ; *नपनि अङ्गानि* ; Śāk. III. 14. The reading *दिशसराहं* is grammatically inaccurate *कुसुमशर*—*Kāma* is often spoken of as *कुसुमशर*—*सायक*, *पुष्पसायक* &c. *न भणति*—a question, does it not say, not proclaim your true state? Śree. reads this passage in a metrical form; see the foot-note. This is perhaps better and more poetical—as if it is the sound *Hura* (due to &c and implying your love-torment). *नलिनीपत्राणि*—Lotus-leaves and lotus-stalk-rings are among the cooling remedies used for allaying love-fever; cf. *मधि अपवधेमनि नलिनीपत्राणि मृणादवदयानि च* ; Rat II. p. 42. *रविद्वेषीरात्रोपने मृणादवदयानि च नलिनीपत्राणि नयन्ते* ; Śāk. III. p. 65.

P. 27. *परित्यक्तराजः*—So एवं राज्यमार्गोऽप्युज्जिह्वा । Śāk II p 45 *दिनोदयति*—i. e. he finds pleasure in nothing else. *अपि नाम*—would that; I hope that. *तथा भवेत्*—i. e. यथा मे मनसि चर्तने—may it be like that, i. e. can it be that he has been sent to search for A'ra. by the love-sick king? *आरुषिका राज्यमेव* &c —i. e. has become really a forest-maiden by not acting like a city-maiden; also she should have known that the king was smitten with love for her and been within reachable distance; or, has she gone to a forest - The reading *राज्यमेव रूषिका* is simpler. *निस्मह*—Quite unnerved, drooping

P. 28 *अरुष्यद्वननेन*—P. l. is bad. *अरुष्यः* cannot directly qualify *द्वनन*; so it will have to be taken as a Gen. Tat. (*अरुष्यद्वननेन*), it has no propriety after *निस्महस्य*. *वासुदेव्याः*—*Padmāvatī*, the second queen of *Vatsarāja* was the sister of *Dars'aka* (also called *Hars'haka*), king of *Magadha* and a contemporary of *Udayana*. The story of her marriage is given by *Dhāsa* in his *Sva Vās*. The kingdom of *Udayana* was usurped by a king named *Arañi*, a rival of his. To regain it *Yaugandharāyana* wanted to secure the assistance of the powerful king of *Magadha*; and *Yan.*'s subtle intellect suggested to him a stratagem. He caused a report to be spread that *Vāsavadattā* perished in a fire at *Lāvanaka* and thus paved the way for the marriage of his master with *Padmāvatī*. When *Udayana* visited *Rājagṛha*, the capital of *Maghadha*, to seek the help of *Dars'aka*,

Padmāvati was offered to him in marriage and he readily gave his consent

अन्यासा च &c—The Kathā does not refer to any other queens of U ayana यत्र तदपि—The cons is यत्र यस्मिन्स्थाने तदपि स्यात् Or तद् may be translated as तं (कीर्तिकामपि) करतल &c— This indicates the intensity of the king's passion, any thing connected with the object of his love is comforting to him Dushyanta similarly derives consolation from the sight of the harbour occupied by the love-sick Śakuntalā See Śak III 24 Dissolve करतलपर्वणि द्विगुणित यथा तथा मुखानि च तानि शीतलानि च, सुख is an adj here cf भक्तो षु सुखा, Ragh III 14, also 19 सुख may be derived as सुख्यनानि मख from सुख्य denom from सुख or better still सु सुखानि खानि इन्द्रियाणि अनेन

अहं ते ज्ञापयामि—Vasa misunderstands her and thinks that she will tell the Queen that he was in search of Arān and that there was some love-intrigue

P 29 सावेम—Because her love-affected state was brought to Vidu's notice by Manoramā Srce omits विदुषः, see reading

एवै कथयति—Mark the dramatic device used here to avoid an early disclosure of the plan which is set forth later on (see *infra* p 34 where the king repeats what Manoramā whispered into Vasa's ear mentioning also the name of the play that was to be enacted) that the interest of the audience in the incidents to follow may be well sustained The plan suggested was that the king himself should act his part in place of Manoramā in the Garbhastaka Arān playing the role of the princess Vasavadattā अपवर्ध—This stage direction (opposed to प्रकाश) is used when a character says something *aside* so as to be heard only by the person addressed excluding others with the *tripatala* hand (i. e. all the fingers except the thumb and the one near the little finger raised so as to form three banners as it were) वेपथुवस्त्र—Here वेपथु means the costume proper for a particular character

अतिदोषने—Thus she says because Arān got angry with her for saying येन स्वयमेव नर्तनं प्रदत्तयामि above प्रेक्षागृह—प्रेक्षार्थं गृह इति a house for exhibition or representation, a play house It was a hall or a house attached to the palace, usually used for instruction in music, singing and dancing and occasionally for the exhibition of dancing or the representation of plays It is also referred to in the Māl. I, see p 22

। P. 30. अहो—expresses admiration. This praise of course refers to the first part of the play that had been already acted. See p. 23. The 2nd part it seems was not seen by the Queen, as she finds much in it to be found fault with, as will appear from the subsequent representation. गृह्युं—qualifies आर्यपुत्रनिं. सानुभवमपि—and so likely to prove insipid and without interest. इव for अवि is quite out of place. आर्यपुत्रः—The husband is addressed or referred to in dramas as आर्यपुत्र (the son of the father-in-law). आयुष्मति—This is a sort of blessing. Young people are to be addressed by elders as आयुष्मत् or-नी.

आश्रयग्रहणः &c.—आश्रय the subject, the person or thing on which anything depends or rests; here the King and the Queen. Cf. पात्रविशेषन्यस्तं गुणान्तरं प्रवृत्तिं शिल्पमाधातुः । Mal. I. 6. क्रिया हि वस्तु-पदिना पूर्वोद्दिता Ragh III, 27.

अक्षरम्—Locking excellence; हर pithy sentences, charming stanzas; cf. for this sense वचोसि वाचस्पतिपात्रेण सराणि लब्धुं प्रहमण्डलीष । मुक्तसमुद्रवपुषीनि यस्याः ; and गिरं प्रहृतिमम नीरसापि मान्वा मदित्री नृपते-भक्तिः । Vik. Ch. I 7; 28.

Śl. 1. चरिच्छचित्—Trifling, unimportant or uninteresting. आभयान्मः—Cf. गुणवज्जनसेसर्गाद्यानि रत्नयेषि गौरवम् । पुष्पमालाञ्जुवद्वेण दृगं शिरसि धार्यते ॥ Kshemendra. कुम्भतट—The surface or skirt of; or तट like भित्ति may be प्राङ्मुख्ये; the large temples. It is difficult to see the propriety of the epithet मत्त; perhaps the poet means that an infuriated elephant only is likely to butt against a heap of ashes and get his temples besmeared with the same.

वदभो जामाता मवति—It is not clear from the play whether Sāmkṛ. was some elderly near relative of the Queen or simply one held in such reverence by her as to be called a mother. मतिन्तर्ध— is used here in the sense of dramatic representation. विशण्णिवत्—used to correspond in sound with मत्त (वद) .

Śl. 2. शातकुम्भे—See I. 11. अवसक्त—hung up, festooned with. सुवनिधिः—It seems the performance was to be witnessed by the fait of the city; hence Manorama was to play the role of the king and not a male. सुरविमानः—Which is also रत्नशयनोदधि and occupied by the nymphs of heaven. It may mean an aerial car, or a large house (विदग्धं मानं वायवत्). The houses in great ancient cities were large, and were decorated with strings of gems and crowded with beauties that rivalled the nymphs of heaven. Cf. मदनमन्त्र-नगरमभित्त विविधवस्तुनि सज्जनानि । स विदुर्नःपत्तनानि विरोधि-नीतेः शिरसि च दृशाणि परकम् । Bhatt I 7.

Padmāvatī was offered to him in marriage and he readily gave his consent

अन्यासा च &c—The Kathā does not refer to any other queens of Udayana. एव तद्वि—The cons. is एव यस्मिन्स्थाने तद्वि स्थानम् Or तद् may be translated as तं (दीर्घिधामवि) करतल &c—This indicates the intensity of the king's passion, any thing connected with the object of his love is comforting to him Dushyanta similarly derives consolation from the sight of the harbour occupied by the love-sick Sakuntalā See Śak III 24 Dissolve करतलस्पर्शेन द्विगुणित यथा तथा सुखानि च तानि शीतलानि च, मय्य is an adj here, cf भरुतो वरु सुखा, Ragh III 14, also 19 सुख may be derived as सुखयनानि मय्य from सुखर्, denom from सुख or better still ह्य सुखानि खानि इन्द्रियाणि अनेन

अहं ते ज्ञापयामि—Vasā misunderstands her and thinks that she will tell the Queen that he was in search of A'ran and that there was some love-intrigue

P 29 मतेऽऽ—Because her love-affected state was brought to Vidā's notice by Manoramā Srce omits विगुणतर, see reading

कर्म कथयति—Mark the dramatic device used here to avoid an early disclosure of the plan which is set forth later on (see *infra* p 34 where the king repeats what Manoramā whispered into Vasā's ear, mentioning also the name of the play that was to be enacted) that the interest of the audience in the incidents to follow may be well sustained The plan suggested was that the king himself should act his part in place of Manoramā in the Garbhānāṭaka, A'ran playing the role of the princess Vāsavadattā अपरार्थः—This stage direction (opposed to प्रकृत) is used when a character says something *aside* so as to be heard only by the person addressed excluding others with the *trypetoia* hand (i. e. all the fingers except the thumb and the one near the little finger raised so as to form three banners as it were) श्वेत्पद्महस्तं—Here श्वेत् means the costume proper for a particular character

अतिदोषने—This she says because A'ra got angry with her for saying देव स्वयमेव अतिदीर्घात्पदव्ययानि above प्रेक्षागृहं—देवार्थं एहं is a house for exhibition or representation, a play house It was a hall or a house attached to the palace, usually used for instruction in music, singing and dancing and occasionally for the exhibition of dancing or the representation of plays It is also referred to in the Mā. I; see p 22

P. 30. अहो—expresses admiration. This praise of course refers to the first part of the play that had been already acted. See p. 23. The 2nd part it seems was not seen by the Queen, as she finds much in it to be found fault with, as will appear from the subsequent representation. गूढवृत्तं—qualifies आर्यपुत्रचरितं-सानुभवमवि—and so likely to prove insipid and without interest. इव for अवि is quite out of place. आर्यपुत्रः—The husband is addressed or referred to in dramas as आर्यपुत्र (the son of the father-in-law). आयुष्मति—This is a sort of blessing. Young people are to be addressed by elders as आयुष्मत् or-नी.

आश्रयगुणः &c.—आश्रय the subject, the person or thing on which anything depends or rests; here the King and the Queen. Cf. पारबिरेषन्यस्त गुणान्तं वजनि शिल्पमाधातुः । Mal J. G. क्रिया द्वि वस्तु-पठिता वैभीरुनि Ragh III, 27.

असत्तमम्—Lacking excellence; सत् pithy sentences, charming sense, cf. for this sense वचांसि वाचस्पतिमत्स्येण सप्तमि लम्बुं प्रहमण्डलीव । प्रकाशयुतवपुषेति वरवा ; and गिरां प्रकृतिर्मम भीरुणापि मानवा ववित्री वृत्ते-भरिरेः । Vik. Ch, I 7; 28.

Sl. 1. परिदृष्टिम्—Trifling, unimportant or uninteresting. आभयान्मः—Cf. गुणवज्जरससर्गाद्यानि स्वप्येवि गीतम् । पुण्यमालाद्रुवद्वेण दूरे शितमि धारये ॥ Kāshemendra. कुम्भतट—The surface or skirt of; or तट like विशि may be प्राज्ञस्ये; the large temples. It is difficult to see the propriety of the epithet मत्त; perhaps the poet means that an infuriated elephant only is likely to butt against a heap of ashes and get his temples besmeared with the same.

बहवो जामाता भवति—It is not clear from the play whether Sāmkr. was some elderly near relative of the Queen or simply one held in such reverence by her as to be called a mother. प्रतिरूपं—is used here in the sense of dramatic representation. प्रसन्नपिता—used to correspond in sound with प्रेता (वृह).

Sl. 2. शालकृष्णं—See I. 11. अवसक्तः—hung up, festooned with. सुवनिभिः—It seems the performance was to be witnessed by the fair of the city; hence Manoramā was to play the role of the king and not a male. सुरविमानः—Which is also स्वर्गादसोनिन and occupied by the nymphs of heaven. It may mean an aerial car, or a large house (विमानं मानं वसन्तम्). The houses in great ancient cities were large, and were decorated with strings of gems and crowded with beauties that rivalled the nymphs of heaven. Cf. मनुष्यकन्यवसन्तानि विविधवस्तुनि सजावन्तः । अर्निर्दुर्गन्धमासां विदुः-सोः शिराभिव दशासि वरवत् । Bhāṭṭi I 7.

P. 31. **विनद्ध**—(also अपविनद्ध) fastened, is worn on Cf पत्तण
विनद्ध मण्डन (० 1) मे प्रतापीकृतं &c Rat III p 61 मनोरमे &c—
Manoramā was chosen to act the king's part as her features very
closely resembled those of the king See *infra*, p 30 sl 7

नडागिरि—(called नडागिरि according to Kathā, see Lam II Tar
13) was a powerful elephant in the possession of king
Mahāsena. It was riding this elephant that Pālaka, a son of
Mahāsena, pursued king Udayana, after he had fled with
Vāsavadattā, under cover of night having mounted a she elephant
मृगण—It is said that Nadagiri once bolted away tearing off the
post to which he was tied and made terrible havoc in the city
when king Udayana was asked to arrest his progress by the
magic influence of his late, see Meg I 34

कञ्चुकी—This is the Kanch of Mahāsena, king of Ujjayini
appearing in the mimic play, part of which had already been
acted before Vāsavadattā

Sl 3 In this by using epithets having a double application
the Kanchuki says that he discharges a duty similar to that
of a king. **अन्त गुराणा**—(1) The inmates of the harem, (2)
गुराणामन्त in the cities of his kingdom **स्खलितानि**—(1) Mistakes
or breaches of duty through carelessness, रक्षन्—preventing or
not disclosing or giving out, cf रक्षन् स्खलितेषु दत्तमन्ता याव मया बोद्धत,
Ven II 1 A good king also (विनेता) prevents his subjects from
going astray, cf Ragh VI, 39 **जरातुर**—When referring to a
king may be taken in the sense of जरायां प्रशंसायामातुर eager to
win praise. But it is not necessary to do so

P 32 **दण्डनीत्या**—Cf Sak V 3 आचार इत्यवहितेन मया पृथिता
या वेदवद्विषयेषु पृष्ठेषु गत । काले गते बहुविधे मम सेव जाता प्रस्थानविकल्पगतेष्वलम्ब-
नार्था ॥ (1) By being guided with a stick, having to support
myself on a stick, (2) दण्डनीति दण्डो नीयते अनया इति politics or
the science of government, administration of justice. It is one
of the four lores or Vidyās by which punishment is meted out
to culprits Cf आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती । विद्या ह्येताश्चतस्रस्तु
लोकतन्त्रियनिहेतव ॥ आन्वीक्षिक्यां तु विज्ञान धर्माधर्मौ त्रयीस्थितौ । अर्थाधर्मौ तु
वार्तायां दण्डनीत्या नवावयो ॥ Kām Nit This Śl is the same as
Ndg IV 1

विमानित—Discomfited, put to shame, hence defeated, over-
powered **सौम्यम्**—should rather have been सैन्य (सेना येन)
and so महासेनेन (मदनी powerful superior, सेना यस्य). The Kanch
being an elderly person simply says महासेनेन without any

honorific epithet. उदयनोत्सव—A festival instituted to celebrate the capture of Udayana or rather his marriage with Vāsavadattā; or perhaps the reading may be उदय मदनोत्सव and hence the order to go to मन्मथोद्यान. ह्यस्य योग्य. अनुस्यः अनुस्यः चैवः &c. प्रेक्षा—Representation.

सदेतदादेष्टव्यं—Here we expect the stage-direction (अन्तःपुरे विलोक्य)

SL 4. नूपुरिणि—नूपुरी एवा वियेते इति नूपुरिणः नैः having anklets on. Explain केयुरिणिः, कण्डलिनिः, &c. similarly. नितम्बफलकः—नितम्बा फलकाः (broad and extensive) इव, or प्रशस्ता नितम्बाः नितम्बफलकाः; Karm. comp. Words like फलक, नट, भिति (s. g. चपोलभिति), &c. express प्रशस्त्य or excellence when forming the second member of a Karm. comp. शिञ्जान—tinkling; pres. p. of शिञ्ज् 2 A. to sound (like anklets). काञ्चीयुग—the girdle bands. आपादित—reduced, generated सस्वस्तिके—स्वस्तिक a kind of mystic diagram denoting good luck and auspiciousness; स्वस्ति वाचति इति स्वस्तिकः fr स्वस्तिके to sound I P. and affix (ञ); Pān. III. 2-3. Hence anything like a Sva., as a house, &c; here a kind of head-ornament; or a particular symbol made with scented rice-flour and triangular in shape. स्वस्तिकः मङ्गलद्रव्ये तनु तण्डुलधुणंनिर्मितत्रिकोणः शराभिवासद्रव्यमिति कल्पद्रुम ।” Pandit Krishnamachariar. परिचारिका—परिचारिकाः the maids in immediate attendance on the queens एतेषु—scil. अन्तःपुरेषु.

अपूर्वे—Because adornment of the person in the case of the inmates of the harem was an ordinary thing.

केवलं &c.—The sentence may end with समादिष्टः; I was ordered by the King because the royal command must be given; or the constr. may be समादिष्टोऽं स्वाम्यादेश इति मत्वा &c.

P. 33. वीणा—Popularly called Bīṇa or the Indian lute is a stringed instrument with a large round hollow bowl, a body of thin wood and a neck with tuning pegs and metallic strings, and with a hollow gourd attached to it on the other side of the body.

काञ्चनमाला—was the attendant of Vāsavadattā in the palace of Mahāseṇa and followed her as her principal maid also after her marriage with Udayana. In the Garbhānātaka she herself plays her own part मन्मथशाला—the same as the मन्मथ. पविशति आसनस्था—पविशति is discovered, seated. See notes p. 24. वीणाचार्यः—i. e. Vatsarāja. एक उग्रमतः—This undoubtedly refers to Yaugandharāyana, the devoted minister of Vatsarāja, who in

the guise of a mad man, with Vasantsaka, saw his master in his prison in order to effect his release and gave him instructions as to how that was to be done चित्र—wonder, astonishment भावित—seized completely, or entirely overpowered by

सुदृष्य &c—The reading in the foot-note is better सदृशा सदृशे &c—Cf सव सगंधेषु विशसिति । द्वावप्यत्राप्यकोः । Sak V p 132

राजपुत्र्या &c—This speech is addressed to Vāsavadatta we expect here the stage-direction—वासवदत्तो मति तन्त्री—The string or wire of a musical instrument घोषवती—a Vioā Here the name of the Vīna presented to king Udayana by Vesuki, See Katha XI 3, See, however, Intro, the legend about Udayana

सारपति—Adjusts, puts into tune, or strikes to see if they were in good order रमणीय भवेद्—Because she could not have waited for the king very long

SI ७ सताव &c—Construe शीतांशु यथा प्रथम सतापमकालात्तथा अयेन न कुर्वत, similarly उष्ण नि श्वासा यथा प्रथममश्वपथमलपवत् तथा &c अजम्ब—Constantly or continually, fr जम् with न (न जस्यति) and aff. र which is added to नम्, पम्, सिम्, जम्, &c (Pān III 2 107), नत्र, कम्, &c जम् is always preceded by अ (नञ्) जतिनञ्च क्रियासातये वतते । अजम्ब सतदपि रथ । Sid Kau This is an अव्यय मनस्येषु सच्चि—Thought of as being near accomplishment Cf for a similar thought आशसापरिकल्पितारुपि मया यानदसाद्रो ल्य । Māl Mād V 7 त्वदुपलम्ब समीपगतो भियो हृदयमुच्छृणुत मन विक्रमम् । Māl III 4० and for the idea somewhat differently expressed अभिमुखी धिब काक्षितसिद्धिं मनसि निर्वृतिमेकपदे मन । Vik II ७ For an opposite idea cf तीरे स्मरततापो न तपादी वाधने यथासक्ते । Rat III 10

सर्वं तच्चरितेनेव &c—तच्चरितेन—his own deeds शिक्षितव्ये to be learned by way of acting She mean—As the king knows his own acts then it will be easy for him to play his own part without instruction Nothing will go amiss, and the Queen will not detect the fraud

P 35 दास्यादि नर्यन्ते—This speech of the Vidu ought to be taken as अपवाद (meant to be heard by the king alone) युक्तः—Weightiness, importance (which makes a king humour maid-servants even), for, मनस्यै पार्ष्णीण्यदति न दुःख न च मुदम् । Bh Nri 81 Śroo reads दास्य इव and explains दास्यो गणिका इव नर्यन्ते नतनमाज क्रियन्ते । निवृत्त—Adv secretly, being concealed, or silently, or it may be an adj qualifying भवता चित्रशाला—A picture gallery seems to be here one adjoining to the concert hall आरविपदा—निवृत्त ईष

&c.. 'This speech of A'ra. is to be read directly after उत्सङ्गे क्षणं हुत्वा सारयति । The entrance of Moworamâ, the king and Vidu., the participants in the intrigue being considered as *aside*. उद्देशः—Part of the story, context (so that he may know where his part begins).

अपहरति मां—Transports me with joy, fascinates or infatuates me. The king overhears her and understands अपहरति in the sense of 'takes me away.' मुञ्चामि—the object being तम्. प्रविश्य—i. e. on the stage of the Garbhanâtaka unseen by A'ra, Vâsa, and Kân ग्रथितं बध्नाति—It seems from this to have been an old custom, which still prevails in many parts of India, to tie a knot generally at the end of a garment when there is some pronouncement or an auspicious omen in favour of one's desired object, and is therefore called शकुनग्रन्थि (शकुनगट in Marâthi). It is also tied when one is determined or definitely undertakes to do a thing (निश्चयसूचक) and wishes to be reminded of it.

Ś1. 6. अपहरामि—अपहरिष्यामि, pres. in the sense of immediate futuro. अपहरामि इति पश्यामि the whole line, however, is metrically faulty; but it is so found in almost all the printed editions. Śreoniwasachariar reads.—नाहरणं न चिराद्भवेति पश्यामि, but this seems to be a conjectural emendation, and is also syntactically inaccurate. We cannot connect उपनीये with अपहरणं unless we supply स्थितेन—उपनीय स्थितेन मया, अह after पश्यामि is dropped as a useless addition, that might have originally got in through the carelessness of some scribe. सुसंनिहितं सर्वं &c.—Well arranged and brought within reach, i. e. made practicable. योगन्ध०—युगन्धरस्य अत्यय पुत्रान्; the son of Yugandhara, who was the chief minister of Vatsa's father, Sahasrânika. Similarly the fathers of Rumanvat and Vasantaka also were his father's servants. See Br K. M. II. 12, 13; सुतो युगन्धरस्याक्षीरभ्रीमान्योगन्धरायणः । इमण्वान् सुप्रनीपस्य द्विजस्य च वत्सन्तकः ॥ योगन्धरायणो मन्त्री इमण्वान्वाहिनीपतिः । वत्सन्तको नभसुदृष्टान्मृगोऽधुत्तनः ॥ *Ibid.* 38, 39. Yaugandharâyana was the devoted minister of Vatsarâja, the purpose of whose life was to see his master elevated to the rank of an emperor. When he heard that his master was put into custody he, leaving the cares of the kingdom to Rumanvat, came to Ujjain with Vasantaka to concert a plan for his master's escape. There he entered the cemetery and by the help of a friendly Brahma-râkshasa, called योगेश्वर, he changed his own form into that of a dwarfish old hunch-back, and gave Vasantaka a deformed shape with a protuberant belly and projecting teeth and found access by

that means to the apartment of the Princess. There the two made themselves known to Vatsarāja. Then Yaugandharāyana informed the king of the arrangements made for his escape with Vāsavadattā (see *ante* notes p 6 foot-note) and keeping Vasantaka there for his amusement returned to Kausāmbi.

वासवदत्ता (सहस्रीःशाय) — Vāsav forgets that she was one of the spectators and that A ranyikā was playing her part in the mimic play and suddenly rises at the sight of the king. This of course has a different effect on the king who has a guilty conscience. He thought that the fraud was detected सधमेण—भ्रम hurried respect or hurry to show respect Cf. for this meaning गृहपुण्ये रुद्रमविधिः Bh Nit कथ प्रत्यभि०—So Vāsa in the Ratnāvalī—कथ ज्ञानभि (p 71) when she goes disguised as Sāgarikā to the rendezvous.

प्रेक्षणीय०—Samk means—why do you rise in a hurry, this is not the real king.

P 36 उच्छ्वासितोऽस्मि—I am made to breathe a sigh of relief life is put in me (by Samk); this he says because he dreaded the anger of the queen सविलक्षस्मित—विशेषेण लक्षयतीति विलक्ष विलक्षेण स्मितेन सहित यथा तथा, with a smile of amazement or wonder, विलसो विस्मयादिव Amara, or विगत लक्ष यस्मात् तद्विलसः, with a smile of embarrassment or bewilderment.

Ś1 7 तद्—s of Vatsarāja नयनो सवा०—श्लाघ्याथयेति नयनोत्सवकारिणीति, Māl Mad VI 17, also II 3 सा—s which characterises king Vatsa मत्तद्विरदो०—s a stately and majestic or dignified gait सत्त्व—dignity, or firmness, vigour, substance (inferred from one's outward bearing or deportment) Cf क्रियासिद्धिं सत्त्वे भवति महतां नोपकरणे Sub, सत्त्वोक्तस्य भाषा निधय इव कृता &c, Mud III 22 ऊर्जित—great, p p p of ऊर्ज् 10 cl to become strong or powerful सान्द्र—Dense, filled with water अलदहादानु०—A deep loud sound is the characteristic sign of a great man, cf एष च दुन्दुभेरिवातिगम्भीर स्वरयोगोऽयं हृदयं धृतोः Kād p 128, नयजलधरभ्रानगम्पारया गिरा Ibid p 129, Uttar VI 17 यद्देन—see *ante* I 5, and Vidu's speech on p 6 नीलोत्प०—निगलन—निगलन same as निगहन chaming, fettering, n from *the decesser root* निगलयति.

P 37 निद्रादित &c—This speech of the king is of course स्वगत It is not heard by A ran. or Kāuch तदाऽस्माभि०—The अभिल० was that Vāsa should secure Vatsa's love. The reading आल विसम्भ for अभिन० is not so good as it does not agree well with निद्रादितम्.

Śl. 8. घनदग्धन०—This epithet is श्लिष्ट; the अ. having a side-meaning; see I. 5 *supra*—(1) covered or occupied by a dense line of clouds; (2) hidden from view by the compact or closely hemmed in prison walls. Sreekri. takes गगनं in the sense of the dark prison (गगनसदृशं नमसा नीलं चारुं); in this case घन० will mean well secured by the close fastened prison doors. मानसं—(1) the lake Mánasa* on mount Kailása—to which swans are described as migrating at the approach of the monsoon; see Meg. I 11; Hagb. XIII. 60, (2) the mind. मानसमेतुं—*cf.* मानसप्रपेति केयं चित्रगता राजहृषीव । Rat. I. 9. राजहंस—(1) A swan; (2) the best of kings, Vatsarāja. Fig. अपस्तुतप्रशंसा.

स्वप्नुं न ददाति—For a similar use *cf.* वाष्पस्तु न ददात्येना द्रष्टुं चित्रगता-
वदि Śak. VI. 22 लज्जेव वस्तुं न ददौ Kād. p 289.

रात्रिदिवं—A Dvandva comp. the nasal added to रात्रि is by निपातन (irregular), see Pān. V. 4. 77; यदा प्रभृति—निद्रा न दृष्टा—Vidn.'s fondness for sleep is often referred to by poets, *cf.* Śak. II. रात्रावपि निरासं शपितञ्च नास्ति । He sometimes betrays the secret of his master and thus puts more impediments in his way by his prattlings in sleep, as here. *Cf.* in this respect his speech in the Mal. IV p. 83—विदु०—(उत्स्वप्नायते) भवति मालादिषु &c For an instance of prattling in sleep comp. the scene wherein Vāsava-dattā sleeps in Bhā'sa's Śva. Vas. V.

Śl. 9. अभिनय—Now, hitherto unknown. क्षिप्ता—hurled into, i. e. caused to be suddenly or forcibly smitten by passion. वामकेन—Kāma is represented as वाम acting perversely, as making a person love one that is unattainable. *Cf.* रात्रि वामः किल कामः Das. Oh. , and वाम कामो मनुष्याणां &c Rāmā. Sand. K. XXII. 4, where the Com. says वाम कूर. इत्यर्थः । सख्ये क्रौर्ये सुन्दरे च वाम । इति फोश ।

मधुरिका—Sans poets represent even a female bee as longing for the company of her lover and enjoying amorous sports; *cf.* Kum. III. 36. and एवापि कुसुमनिषण्णामयन्तमनुरक्ता प्रतिपालयति मधुरी &c. Śak. VI. 19. उत्ताम्पति &c.—*Cf.* for the same thought differently expressed Mala.'s words वायु मां पदाधीनां त्वयि गणय सनुष्णाम् । Māl. II. 4 Herein also we have the अपस्तुतप्रशंसा as Vāsa.'s longing for the king is indicated by implication.

अहो—expresses astonishment at the skill shown by Vāsa. in playing on the Vinā and at her proficiency in singing. वादिवं—Performance or playing on the lute; *fr.* वाद् and the Unādi affix

* So called being created by Brahmā with his mind. केलस-
पर्वने राय मनसा विविर्नि परम् । ब्रह्मणा नरनाङ्गुल तेनेई मानसं सरः ॥ Rīmā.

इत्र by ध्रुवद्विगुण्यो जित्रन् Properly वाचित्र, also called आनोय refers to the four kinds of musical instruments, viz (1) stringed instruments such as the Vīṇā, wind instruments such as वेणु, instruments with mouths covered with hide, such as the सुरज, and instruments beaten, such as cymbals (वास्य, &c).

P. 38 SI 10 This contains many technical terms of music. व्यञ्जनधातु—one of the four modes of playing on a lute. These are विस्तार, ऋण, आविद्ध and व्यञ्जन, see com, read विस्तारऋणाविद्ध &c. धातु—Properly an element that produces anything, here the act of producing musical notes or tunes by striking the strings of a musical instrument, see com For its ten forms distinguished by the different ways of striking the strings with the fingers, see com वृत्ति —*V* 1 for व्यक्ति means the relation between the vocal and instrumental music as the one or other is principal or subordinate, see com Mr. Gadre quotes Rāghavabhatta on नवार्थि गीतरागेण (Śāk I) who says गीतरागेण श्रीरागादिना धातुना and says that धातु may mean Rāga, the Rāgas being ten, according to some authority लय—seems to be used here for ताल though there is a technical difference between the two ताल is musical measure or time (ताल कालक्रियामान) while लय is the union or agreement of song, dance and instrumental music लय, however, falls under the general category of ताल—of लयो दशनाटपाणा यनमसतालतरात्वर्त्तौ लयनामक कालविशेष । उक्तं च प्रस्तारे—कालो जाति क्रियाङ्गानि मार्गग्रहकला लय । यति प्रसारकथेति तालपाणादश स्मृता ॥ quoted from the com. on the Mallikāmaruta by Gadre The three kinds of लय or tempo are द्रुत or rapid (allegro), मध्य or middle (moderato) and विलम्बित or slow (adagio) corresponding to which are the three pauses सप्त, स्त्रीतीगता and गौपुच्छा See Nāt śa 31 331 333 गौपुच्छ—Read गौपुच्छाप्रमुखा गौपुच्छा (so called because it resembles the tail of a cow—see com) प्रमत्वा वाक् । वा गौपुच्छाप्रमुखा नव, ओष and अनुगन are the three modes of playing on a वीणा (वेणु) ; see com, read in the com यायमयीवी instead of मयावी 1 or other particulars see the extract from Śivarāma's com on this śl in the Nāgānanda, given on p 60 उपाह्वय—See com, fr इ with उपाधि and aff अ (घञ्) Properly a spiritual teacher See Śāk V p 118. एकदेश इ वेदय वेद द्वाग्यपि वा पुन । योऽप्यपि वृषर्षमुपाह्वय स उच्यते ॥ Hence a teacher or preceptor in general

यद्दहमिच्छामि &c—This apparently means—may you be an adept in music as I wish you to be, the real meaning is—may you be my queen as I wish you to be This is probably suggested by Kās yapa's words दहिच्छामि ते नदम्बु in Śāk IV p 110

P. 39. विद्यामानेन—By being honoured for her proficiency in the art. पीठिका—seat. शिष्याविशेषा—शिष्यासु विशेषा distinguished among pupils; an excellent pupil. Cf. अशिविशेष Śak. I. आहूतिविशेष &c. काव्यं—Subject matter. अधिकं—exceeding or not in the original, कृत you have overdrawn the original This brings out the extreme modesty of Vāsava, as a high-born and well-bred girl. She does not like to be so represented even before the inmates of the harem.

P. 40 अधिकमेतदपि—Pis making the king seize her hand. काव्येन—काव्य composition, hence poetic art. She means—Kāncha. may be deceived and speak in the way she is made to speak, but I cannot bear to see such false representation. Some read the two words as compounded. Then the meaning is—by the words put in Kān.'s mouth. I should not be placed in a false position by Kanchi's speech. The Queen does not appear to have suspected any intrigue yet, to which Sāmkri could have been a party This she does later on, when she discovers that it was the king who acted his own part. काव्यं भविष्यति—She means poetic art requires such additions for stage effect. आरं-सरोवमिव—A'ran, as was becoming a princess whom she was representing shows outward anger, seeing a hint to the king to seize her hand in Kanchi's speech—नक्षत्राक्षराना यन्तु मुदने above A'ran, however, was innocent as she did not know that it was the king himself who was playing his part, as is clear from her speech below—एता मनोरमा स्पृशन्त्या. &c. Also because the plan was arranged without her knowledge by Manoramā, who whispered into Vasantaka's ear what was to be done and Vasantaka's suggestion to her was aside. See p 29.

Śl 11. अवध्यायः—dew स्पृशतिरुह—contact. पद्मकोशः—A lotus bud The hand with its fingers closed and covered with drops of perspiration is compared to a lotus bud drenched in dew-drops. ह्लादिन्व &c —Construe—अस्य (पद्मकोशस्य) ह्लादिन्व सदृश न मन्ये । यत् अस्य पद्मकोशस्य बीजात्पश्य उपसि एव इदं (i. e. which is now felt by me) ह्लादित्व मयति । The reading बीजात्पश्य is bad as there is no आत्प at dawn. नक्षरजनि—The comparison of nails to the moon is unusual if not unpoetical स भवि—i. e. हिमीषः (shed by the moon.) दाही—Burning; of course to love sick persons; or to persons in separation. Cf विमृजति हिमगर्भरामिन्मुमुक्षुः । Śak III 3; and अमृतमृजोवि विहाङ्गयो यद्युं- दहन्ति हिमरादिगुरुचः । Śis IX. 68. अपदेश—Pretext, guise Cf. कुतोन्मया स्ववदेष स्वेदच्छाश्वतद्रवः । Rat. II. 18. The figures in this śl. are सैरिह, अपह्लादि, स्पर्क and उद्रेसा.

Ś1 12 बाल—tender अपहारदक्षेण—Clever in robbing : s fully resembling रग—(1) redness, (2) passion

P 41 अनर्घमिव कुर्वन्ति—s feel an overpowering thrill through them This was because it was the touch of a real male

भलीक—False She feels that the scene was purposely so arranged गान्धर्वो वि०—A marriage brought about by mutual consent, it was much in vogue among the ancient Kshatriyas It is one of the eight forms of marriage recognised by Hindu law givers Cf As' v Grh I, 6 5 विध सम्य दृत्वेपयच्छत समाधर्षः । and Manu III 26, 32 quoted in the com

अस्थाने—Lit at an improper place, when there is no occasion for it रस—the interest awakened by the acting अन्यथैव—देव्या—s thinking that I might have allowed the king to act in my place अन्यथैव—s thinking that it was a simple question, not having the sagacity to divine the Queen's real object आकृन्नीकृत—For the fact that Menoramā was waiting there showed that she was acting in league with the king बहुकन—क implies censure (कृ सायां कन्), the foolish fellow having no common sense एतन् सल्ल &c—Mark how ready witted Manoramā is She casts the net on Vidu full sure that he would save her even at the risk of incurring the queen's displeasure

P 42 मूर्खनिर्घोषा०—V 1 is bad For मूर्ख can only refer to Vidu, but then if not Manoramā's cries, the loud voice of Vidu would have attracted attention सूत्रधार—i s he has arranged the whole business कुत्र आरण्यका कुत्र &c—कुत्र repeated like क क shows the great disparity between the two Where is Ara, your servant and where poor Vasantaka How can he dare take part in such an intrigue? प्रेक्षणीयमस्य &c—Let me see how he enjoys the acting he has arranged I shall just go to the king and expose the whole affair Mr Gadre compares the Marathi expression राचा आतां तमाशा पहात हताश अनुभव &c—Mark again how the sagacious Manoramā says this to lull all suspicion on the part of the Queen that she was in the intrigue बन्धित—caused to be bound or fettered, p p p of बन्धु can

P 43 कथं विज्ञातोस्मि—The king is surprised as he did not expect that Manoramā would be seen by the Queen and the ruse discovered अभूमिरिय—Sāmkrityāyanī wants to show that she being a holy personage should not be in a place where deceit was practised

Sl. 13. धीक्षितं—P p p used as a noun (धीक्षग), *cf.* with this धूमके सहस्रोदनेपि वदन नीलं परां नम्रताभीषन्मां प्रति भेदकारि इतित नोक्तं वचे निवृत्तम् । अन्तर्ध्वजदीप्तं प्रभुनया चक्षुर्न विस्कारिन कोपध प्रस्टीकृतो इतिनया सुश्रवणममयः ॥ Rat. II. 21. ●

अपूर्वोयं कोपवकार.—*Of* विवे अपूर्वोयमपवातः । Mal. IV. p. 84.

आरण्यिके त्वं कुपितेति—Here Vāsa's jealousy is well brought out. In this scene she is represented as इर्ष्यारूपायिता. Dhāsa does not degrade her down to the level of ordinary women. But the canons of dramaturgy require the chief queen in a Nāṭikā to be jealous at every step. See Intro. p. 9. आरण्यिका—नाहं &c.—This was true; see *supra* note on सरोपविव p. 40. गृहाणैनां—In the Rat also Śāgarikā and Vidū. are similarly treated See Act III p. 79. मवति अयं कौमुदी &c.—This defence of the King by his friend, though ridiculous in the eyes of the Queen, has some point in it from Vidū's own stand point. He means—This being the time of the Kaumudī festival some liberty of action may be allowed to men. And so my friend acted that way just to see how you would take it and thus to enjoy the fun Hence the king finds in this a crutch on which to lean. See sl 14, last line

P. 44. दुर्नयं—ill advised course of conduct, mischievous or wrong policy, misbehaviour. She says दुर्नयं because she knows that Vidū. (whom she has already called आरण्यिकान्दके सूत्रचार) is the King's principal accomplice in love-intrigues. विकल्पित—P p p used as a noun; wrong supposition, suspicion (of a thing).

Sl 14. भ्रूभङ्गेः—भ्रूवोः भङ्गः भ्रूभङ्गः the knitting of the eyebrows; a frown. भ्रूभङ्गाः the repeated knittings or frowns The frown disfigured her fair face.

ललाटशशिन—शशी that is now spotless and so superior to the moon. The comparison shows that the moon meant here is the moon of the 8th day of the bright half of a month; *cf.* अष्टमीचन्द्र-शकलाकार ललाटदेशमद्रहन् K&d. p. 19, 26. बन्धुनीवसमतां—The बन्धु- flower is bright red and hence the lip is compared to it; see *supra* p. 13, note on बन्धुक. मद्यः स्थिते—suffers pain, is oppressed with the burden of; for the idea *cf.* क्रीडन्त्या पीडयेव स्तनपर-विनमन्त्यपक्वानपश्यत् । Rat. I. 16.

भ्रूभङ्गेव प्रसाहे &c.—The king uses the same words in the Rat. when Vāsa leaves him without minding his prostration at her feet; see Act III. p. 77.

SI 16 भिन्न—Broken through, streaked with, or mixed with, qualifies मुखे एक : e of the Queen अपर—: e of A ranyikā उत्सृज्योः—bounding repeatedly : e with great force and speed the same as Kālī's उद्गुण्णनात् Sak I 7 The चीन्सा (repetition) shows the intensity of the action उपश्यन्—As I look up to इदं—this : e standing before my eyes as fancied or pictured by my mind The cons is इदं कृषीं स्वेदाम् &c एक, प्राप्तेन ०पलमपर मखमत्वश्यन् &c Compare with this the concluding SI of Rat III

भीतश्च-च—Here the two चs have the sense of and yet' or at the same time तथाचत्—And so the ku g in the Ratnāvalī—देवी प्रसादयितुमभ्यन्तरम्ब प्रविशामि । Rat III p 84

AOT IV

P 45 दीधरोपता—दीवी रोषो यस्या सा दीधरोषा तस्या भावः दीधरोपता । एतावन्त—एत परिमाणमस्य एतावन्तम् । अङ्गारवती—Queen of Mahasena and mother of Vāsavadattā She was the daughter of the Asura Aṅga raka and the most beautiful maiden of the time By a boon conferred upon him by the goddess Durgā Mahasena got her for his wife after killing the demon Cf किं चाङ्गारवती नाम क-यो वैजोन्पशु इतीम् । अङ्गारकाहुरहता इतिव भार्गवताप्ससि ॥ Katha II 39, and for the story the s lokas 43-73

P 46 पा मम भगिनी—The name of Angāravati's sister, the wife of Drdhavarman, is not given here, nor is mention made of her in the story alluded to above So she seems to be a creation of the poet—this serves a double dramatic purpose It makes the Queen readily give up her anger towards the king and also paves the way to the marriage of Aranyikā (who turns out to be Priyadarshika, the daughter of the Queen's aunt) with the king

विज्ञापयित्वा—should be told Mark the use of the verbs आज्ञापय् and विज्ञापय् which are used respectively when something is said by a person superior in rank to one inferior in rank, and by one inferior in rank to one superior in rank

अनुवाच्य—Mark the sense of अनुवाच्य् which means to read to oneself before reading aloud Cf उभे नाममुद्राक्षणव्यनुवाच्य &c Sak I p 36 देवी—अनुवाच्य तावद् यद्यनिरुद्ध भोग्यामि । Vik II p 56

इत्थल्लभ्या—बलमि-वी is the uppermost room of a house, (here of the palace and built of Ivory) It is also mentioned in Rat. III

एव खडु मर्ता... इन्नमोरणवलम्बां तिष्ठति । p. 62. It is written with a short इ (as in तां कस्याचिद्धवनवल्गौ Meg. I. 41) or long ई (as in वृद्धा वृद्धा भवनवल्गुर्भूतुद्धवातावनस्था । Mâl. Madh. I. 15) where Jagaddhara says—सौधोपरिकृटी बलमी विदुः ।) अत्याहितं—अनिहायेन आर्षियते तन्निवारणार्थं मनो यस्मिन् a great calamity; or a rash deed endangering life अत्याहितं महाभीतिः कर्म जीवानयेति च । Amara. भवेत्—This gives a hint which prepares the audience for A'ra.'s swallowing poison further on in the Act; see p. 54.

P. 47. नेदृशः—not such i. e. indifferent. The scene opens while Sâm. and Vâsa are conversing. This is a reply to Vâsavadattâ who in her previous speech must have charged her husband with being indifferent to the calamity that had overtaken her aunt's husband. विज्ञाय—not only ज्ञात्वा, when he knows very well. तादृशी न—i. e. the sole object of his love. त्वं पुन &c.—She means—you have seen how the King has transferred his love entirely to A'raryikâ.

एत एव मे प्रत्यक्षं—Sâmkr. means—Because I witnessed it myself I know what it all really was. Vatsarâja wanted to enjoy a joke by playing his part himself and telling you in the end how you could not discover who the real actor was and thus to make you laugh. Had there been a love intrigue he would have taken care to keep Vasantaka and Manorgamâ out of the way. Of course this does not convince the Queen.

हासितास्मि—The Queen puns upon the word हासिता which means 'made to laugh' and 'caused to be laughed at', using it in the latter sense. लज्जया—Because the King manifested his love for Aranyikâ so openly. Even her maid-servants knew that she was no longer loved as before by the King. एतावतीं भूमिं &c.—is ironical. She means—I have been reduced to such a sad plight. वासवो says—these are your sweet fancies; what does the King care for me now? This she says as मणवकृपिता Similarly Dushyanta says to Vidû. in the Śâk. मनोरथा नाम नटपता (V. 10).

P. 48. संघट्ट—Collision, close or hard fight. सहादितः—possessed of; or rendered more powerful (lit. elevated, lofty)-सपीहितं कृत्वा &c.—This suggestion of the Vidû. which is ridiculous on the very face is meant to stir laughter. कुम्भबामन &c.—These with the Kirâtas (see Rat. p. 36.) formed the usual male attendants of the harems of ancient kings. For their bravery cf. Rat. II. 3. मासोपवासं—मासमुपवासं मासो Acc Tat. देवी चण्डी—There is a pun on the word चण्डी which means wrathful and is also

an epithet of the fierce goddess Durgā whose favour is also obtained by fasting.

पुट — has here the sense of 'shamelessly bold', cf कृतागा अपि नि गङ्गलजिनोपि न लज्जित । दृष्टदोषोप मिखायाक् कथितो भूटनायक ॥ Sah D. चादु—Pleasing or coaxing words, flattery, words of blandishment (especially those addressed by a lover to his beloved) । cf प्रिय प्रियाया प्रकरोति चादुम् । Rat VI 12 विचितचादुवचनरचन चणेरधितप्रणि पातम् । Git. 11प्रपञ्च—extension fr पञ् (पञ्च) । A to be clear or manifest (प्रपञ्चने इति), and aff अच् (अ)

P 49. सखेद—खेदेन (fatigue, languor) सहित यथा तथा ।

Sl 3 मयि—मद्विषय, with regard to me for me, the loc is वैषयिकी मम-मदर्यम् ता-न—wearied, languid, p p p of तम् 4 p, to be exhausted, &c, Cf ललितशिरिषपुण्ड्रनरेरपि नाप्यति यत् । M&L. Mad, V, 31, and as the fatigue may be due to slenderness ता-न may secondarily mean 'slender' दृष्टिप्रसाद &c—For a similar idea cf प्रसादमाकाशदति यस्तयोस्तुक् स किं त्वया दासजन प्रसादने । Vik. III 13 विलक्ष—abashed or put to shame, or embarrassed

आर्यपुत्र विलक्ष &c — is ironical She means—you are not विलक्ष ashamed b t विलक्ष embarprassed, being an admirer of Āranyakā.

सख्यमह विलक्ष — Cf देवि एव प्रत्यक्षदृष्टयलीक किं त्रयीमि । आताप्रनामर-नयामि विलक्ष एव &c Rat III 14

P 50 Sl 3 भ्रूमङ्ग—This is the first sign of anger. Cf Sak. V 23 स्तिमित p p p of स्तिम् 4 p to become fixed or rigid, steadied, held up, not allowed to manifest itself, and hence causing pain inwardly मूढप्रहारो—पुढभासी प्रहारश्च पुढप्रहार स उपमा (in the sense of उपमान) यस्य; or उपमानि इति उपम (कः १ अ being added to मा कर्त्तरि), उपहार उपम यस्य; प्रहारस्य or-रेण उपमा यस्य is inadmissible, as Pan does not sanction such a Vyad Bah. A third way is उपहारेण सदृश, उपमा being treated like मकाश, निम, &c — a Nityasamāsa

सुखित—सुखमस्य सजातमसौ सुखिन, explain similarly दु खित विकारमासौ—torment afflict सिद्धे एवारिमन्थो—As that would have caused the Queen surprise and given her greater satisfaction

Sl 4 ते —, १ so well known for their bravery द्वाहविषय — १ १ the territory outside the fortress दुर्ग &c—Constru अशरण सहसा दुर्ग पविश्य स्थित (which must be supplted) असौ एत्तिद्वहतका प्राकारमावशरण कृत । प्राकार (here the rampart of the fort) एव प्राजारमात्रे, now see com

P 51 Sl 5 निर्दिष्टा—निर्दिष्ट mentioned above आक्रान्त attack (p p p used as a noun आक्रान्ति which is also a variant here) तेन मन्द

discomfited, with his power crippled (विहतप्रताप). निर्दिष्टाकन्दमन्द
V. l.—here आकन्द means a battle, see com. दासेराः—Servants
 दासा अपत्यं दासेय. by affixing एय (दृक्) which is added to words
 of two syllables ending in a fem. affix. (डाचः Pân IV. 1. 121 हाचः
 धीप्रत्ययान्तदपत्ये दृक् Sid. Kau.); द्युद्राभ्यो वा । Pân IV. 1. 131; when
 the female is of a low character द्रूक् (पर) is optionally affixed;
 so दासेरः and दासेयः; द्युद्राः अद्रुहीनाः इतिर्हीनाश्च ताभ्यो वा द्रूक् । Sid. Kau.
 दासेर thus etymologically means a person of a low origin; and
 then a servant; and it is in this sense that the word is used here.
 See A.K. quoted in the com. The word दासेर is used for alliteration.
 वृत्तं—The working of, *i. e.* the schemes or activities of.
 The comp. may also be taken as वसिष्ठ ने दासेराश्च (his slavish
 warriors) according to कुन्तितानि कुन्तनेः । Pân. II. 1. 53.
 But that will not do here; as the king, who is an admirer of
 the heroic deeds of his enemies even, is not likely to speak dis-
 paragingly of the warriors here. वरः foot soldiers. अग्रतिविधाप—
 that is—without taking measures to avenge the wrong done to
 Drdhavarman. ननः प्रविः कश्चही च—This is the chamberlain
 attached to the court of Drdhavarman, who had been serving
 his master in his captivity (see p. 5) now coming to see
 Vatsarāja with a message from his royal master. अय स्वामिवादाः
 —यमनुभवामि—Mark the contrast this gives with Śl 8 Act I.
 The reason is given in the next *sl.* by the Kachuki. Vijaya.
 feels happy here, because he has achieved a great military feat
 that was sure to be hailed with great delight by the King
 and Queen. The conquest of Vindhyaketu was a compara-
 tively insignificant matter. Cf Rat. IV चासन्नव्यः—वसुधुने अय गतु
 विराट्वाभिनं द्दशमीनि यत्सन्वमानन्दतिशयेन किमस्यवस्थानामनुभवामि । p 100

Śl. 6. निर्भर.—Excess; नि शेष. शरोर इति निर्भरः; now see com.
 भ्रम्यथा—Even when he has not executed a command; ordinarily.
 निष्पूर्व—Fully carried out; completely executed. नियोगपर—The
 responsibility of a duty; hence, an onerous task or momentous
 business, entrusted to him

Śl. 7. देवस्य समादेशः &c—This reading is preferable to
 देवस्य समादेशश्चिन्तितविना &c. as it brings out more prominently the
 signal service rendered by Vijayasena. देशोपस्थापित *V. l.*—
 violates the metre and also is not appropriate.

पश्चिदा—पश्चिदादुर्गं *r l* is bad, as we are not told anywhere
 in the play why the two girls were sent, nor is there a reference
 to them in what follows दृश्यता—Here he refers to the King as
 Vatsavadattā's Guru

सर्वबन्धनमोक्ष —It was customary to set prisoners free on an occasion of great joy, such as the birth of a son and hear to a King, a great victory over an invading powerful enemy, &c, cf Hemadri on Raghu III 20—युवराजाभिवके च परचक्रावमहे । पुत्र जन्मानि वा मोक्षो यद्भवति हि विधीयते ॥ cf Mal V p 106, where the king, on hearing of the victory gained by his son (sl 15) says—
मौद्रल्यमुत्पन्ना सर्वे बन्धनस्था । Also IV p. 73, where Vidu says—
देवचिन्तकैर्विज्ञापितो राजा सोपसग वो नक्षत्र सर्वबन्धनमोक्ष क्रियतामिति । see also Mfch X p

छोटिका—Snapping the thumb and the middle finger together

P 53 कथञ्च &c —The impatient Vidu wanted Vasavadatta to give the order for the release of Ara at once सम्बन्ध — Family connexion वासवदत्ताया परिव्रजा &c —The pain is removed at the thought that you, as the husband of Vasava are connected with our family सञ्चिन्त्य—Thinking it to be a wise step स्मर्तव्यतां नीत—reduced to the condition of being remembered, made a matter of memory—a phrase often used in the sense of 'utterly destroyed' Cf अवगम्य कधीदृन वयु Kum IV 13 For this see the Chamberlain's introductory speech in Act I

P 54 विजयसन वि &c —The king asks Vijayasena significantly He knew that A ranyaká was meant प्राणसहाये वर्तते— is in imminent danger (of life) This speech of Manorama is so introduced as to be taken in connection with and serve as a reply to the Kanchuki's words न ज्ञायते क्व नर्तते इति । It is not known where she is—she is in great danger of life This is a kind of what is called in dramaturgy a Patákásthána Four different kinds of it are mentioned in the Sah -D One occurs when a speech is so arranged that it should serve as a reply to one preceding it, though uttered in a different context See Sah D VI 46

विषदर्शना—seems to be another name of Priyadarśiká कल्प-
विष, see com दृ स्वमन्तरित—Not because she was inclined to love Priyadar but because she feared that people might suspect her hand in the matter of the administration of the poison. अतिदुर्जन सह्य लोके —Cf Uttar I यथा घीर्णा तथा नाचा साधुषु दुर्जनो जन । (sl 5), सुवधात—अतिदुर्जन इति पञ्चवम् । नागलोकात् &c — It is not mentioned in the Katha that Udayana was taught the art of curing snake bites and other kinds of poisons by means of incantations and drugs, when in Pátála It is probably an invention of the poet to enable the king to resuscitate the heroine and thus to assist in the denouement in the last Act

विषवेद्य—The circulation or effect of poison. **अन्धकारं प्रवेशयसि**—As her brain was affected by the poison her sight was bedimmed and all things appeared to be dark to her.

P. 55. **विषयते**—dies; *cf.* for this sense त्वमनाया विषयते । Uttar. I. 44; हा नात एष ते नरेन्द्रश्चित्ताराधनोपकरणं जनो विषयते । Mâl. Mâd. V. p. 107.

Śl. 8. **गतश्च—दग्धा च**—The repetition of च here expresses the simultaneous occurrence of two actions. **हिमेन—दग्धा**—These apparently appear to be contradictory terms or to be wanting in what is called शैव्यता (fitness or power to express a meaning) as अग्निना सिञ्चति which is absurd. But here हिमेन दग्धा is quite intelligible, as the effects of extreme cold and heat on plants, foliage, flowers &c. are similar; *cf.* हिमसेकविपत्तिराय मे नलिनी पूर्वाभेददर्शनं मता । Ragh VIII. 35. **वाम**—Adverse, unfavourable; *cf.* for a similar description—आपूर्णंश्च कलामिरिन्दुरमलो यातश्च राहोर्मुखं सजानश्च पनाधनो जलधरः शीर्णंश्च पावोर्जवात् । निर्वृत्तश्च फलेप्रहिर्दुर्भवरो दग्धश्च दापामिना । &c. Mâl. Mâd IX. 39.

किं ते बोध—Have you consciousness, are you aware of anything?

P. 56 Śl. 9. The poison was working on Priya, the effects were produced on the King, as he says. This was because their hearts were linked together by love; *cf.* स हि स्नेहात्मकस्तानुरन्तर्मर्माणि सीध्यति । Uttar. V. 17. This indicates the intensity of the King's passion. The *fig.* of speech here is असङ्गति which occurs when a cause and its effect are represented as totally different, or separated (or in which there is an apparent violation of the relation between cause and effect). विरुद्धं भिन्नदेशत्व कार्यं हेत्वोरसंगतिः । विषं जलधरेः पीतं सुस्तिनाः पथिकान्नाः । Kuva, भिन्नदेशनयात्पन्नं कार्यकारणभूतयोः । युगपरद्धर्मयोर्वच ख्यातिः सा स्यादसङ्गतिः ॥ Kav. P X. **वेदना**—Feeling or sensation, power of perception **विषमा**—Adverse, alarming. **मन्त्र-स्मरणं**—mental recitation **नाटयति**—i. e. by the movement of the lips, looking at the person &c, accompanied by the sprinkling of water on the person operated on.

P. 57. **नरेन्द्रता**—The word नरेन्द्र here is श्लिष्ट (paronomastic). It means a king and also a विषवेद्य a physician skilled in curing poisons, *cf.* सुविप्रहा नरेन्द्रेण कर्णान्द्रा इव शक्यः । Sis. II. 88, where the word is used in both the senses. **इदानीमपि**—Even now, i. e. although revived.

राजा—(सस्मितं)—Because the king knew that her bewildered condition was due to the action of love at the sight of her lover. For the effects mentioned in the śl. are also due to love affection; *cf.* Mâl. Mâd. III. 8.

अलीशक्ति—Falsely observing reserve or affecting modesty, has here the force of 'thou naughty or obstinate girl.'

P 68 कुतारमायम एवावहृत् &c —In the Rat the King says—
यो देवा प्रसादो न बद्धमयने । अतोपि पर &c —This is the usual
expression marking the close of a drama (the Sans dramas
always having a good end) This is called काव्यसंहार.

Śl 11 Another feature of the Sans drama is to enumerate
good results attained in the stanza preceding the Bharatava'kyā,
cf. Rat. IV 21 त्व क्वेदिन &c —So in Rat देवी पीनेमुपागता

P 69 भरतवाच्यं—Lit The speech of the actor (भरत)
technically called प्रज्ञप्ति It is a sort of stage direction. It
refers to the concluding sl of a play containing an expression
of good wishes put in the mouth of the chief actor, as a
member of the dramatic party and not in the role of a dramatic
personage, all acting being over or the Vākya enjoined by
Bharata, the founder of dramatic art

Śl 12. This Śl. occurs as the closing stanza of the Ratna-
valī also with some variations in the last two lines उद्दाम—
दास उद्दामानि उद्दामानि Prāda Tat growing unchecked, & e luxuri-
antly or abundantly, now see com वासव —A name of Indra
It is variously derived as—वसो अपय पुमान्, or वसवो देवा वसुनि
रत्नानि वा अस्य सन्ति, ज्ये त्सादित्वात् अण् (अ) being added to वस in the
sense of possession (वसव्ये) Indra is the ruler of the firmament
and the dispenser of rain Cf तव मवतु विदोजा मान्यवृद्धि मजासु
Śak VII 34 इष्ट—*as desired, & e timely and sufficient for*
the growth of corn इष्टे —By sacrifices, here इष्ट is used as a
noun in the sense of इष्टि, त (क्) being added to यत् भावे (to
form an abstract noun) त्रैविष्टया —The gods, see com श्रीणन—
gratification, pleasure This is done by offering oblations to
them in sacrifices cf इष्टाभोगान् हि वो देवा दास्यन्ते यज्ञभाविता ।
Bg III 12 and Śak त्वमपि विततयज्ञो वद्विण (स्वर्णिण the gods & I)
श्रीणयस्व । VII 34

विद्या —Learned Brāhmanas, जमना ब्राह्मणो ह्येव सस्करेर्दिज
उज्ज्वले । विद्या याति विपत्तं त्रिभि भाविष उच्यते ॥ आकल्पान्त—Kalpa is the
period of the duration of creation It extends over one thousand
cycles of the four yugas स्थिरसङ्गो—In the Rat we have
समुपाचितसुख सगम वञ्चलेपा —see com, sticking hard to the mind,
leaving a permanent impression on the mind वञ्चलेप also is a
kind of glue, so called because things joined by means of it
remain stuck together permanently For't see Vara's Brh ch 57

APPENDICES

I

The Subhāshitas occurring in the Play
(The figures refer to the pages of this edition)

- प्रविशन्ति शङ्कमाना राजकुलं प्रायशो भृत्याः । 8
गुणैकगक्षपातिनां रिपोरपि गुणाः प्रीतिं जनयन्ति । 9
नास्ति खलु दुष्करं देवस्य । 15
न खल्वविप्र-भिलषितमधन्यैः प्राप्यते । 21
प्रायो यत्किञ्चिदपि प्राप्नोत्युत्कर्षमाश्रयान्महतः । 30
सदृशाः सदृशे रज्यन्ते । 33
दुःखं याति मनोरथेषु तनुतां सङ्कल्प्यमानेष्वपि । 34
अतिदुर्जनः खलु लोकः ।
वामे विधौ न हि फलन्त्यभिवाञ्छितानि । 55

II

The flowers and the trees mentioned in the play.

- अम्बोरुह—A lotus, or water-lily in general.
उत्पल—A lotus (*Nymphaea**) in general, refers to कमल (see Ragh. III 36), कुमुद, &c. 44.
कदली—The plantain tree. 9, 21, 23, 27.
कमल—A lotus (*Nelumbium Speciosum*) in general, क जलं अलनि (beautifies), or कायने इति what is desired owing to its beauty; from कम् and Uná. aff अल). 13, 14, 17, 18, 22, 55.
कुचलय—A synonym of उत्पल as given in Amarak; generally means 'a blue lotus' 20
तमाल—Name of a tree having a very dark bark and leaves but white flowers 13
मलिनी—A lotus plant, a tank having lotuses in it. 17, 23, 26,
नीलोत्पल—The blue water-lily (*Nymphaea cyanea*) 19, 36, 42,
पद्म—A lotus. 16
पद्म—A lotus, generally one blooming at sunrise, 2, 13, 17, 19, 20, &c.
चकुल—Generally called Kesara, (*Mimusops Elengi*) 13
चन्द्रमौख—Same as चन्द्रक. 44.

* The L. names are taken from the Col. U. Ed.

बन्धूक—An erect growing plant (*Pentapetes phoenicea*) has large flowers of a bright red colour which expand at noon; their juice is cooling and is used in some diseases. 13, 14.

मालती—A kind of jasmine (*Jasminum grandiflorum*) called चमेली. 13, 20.

शिरीष—A fragrant but very delicate flower, also the name of the tree (*Mimosa sirissa* also called *Acaia speciosa*) 14

शैफालिका—A charming small tree (*Nyctanthes arbour-tristes*) the flowers have a delicious fragrance which is evanescent. 13, 14, 15, 17.

सप्तशृङ्ग } *Alstonia scholaris*. 13, 14.
सप्तपर्ण }

III

The Metres used in the Play, their Definitions and Schemes.



1. Sanskrit verse is regulated by quantity, and not, as in English, by accent. A पद्य (stanza) consists usually of four पाद (quarters). A पाद is regulated either by the number of syllables (अक्षर), or of syllabic instants (मात्रा). When the पाद are all similar, it is called a समपृत्त, to which type most of the metres conform. There are अर्धसम वृत्त, wherein the first quarter corresponds to the third, and the second to the fourth, called respectively the *odd* (विषम) and *even* (सम) quarters. A third class comprises विषमपृत्त, but these are very seldom used.

2. The vowels अ, इ, उ, ऋ and ए are short, and the rest long. The quantity of a syllable is determined by its vowel. A syllable with a short vowel is called लघु ('light'), and a syllable with a long vowel is called गुरु ('heavy'). But a लघु syllable is considered as गुरु if it is followed by an *anusvāra*, or a *vīzarga*, or a conjunct consonant, or when it comes at the end of a पाद.¹

3. A set of three successive syllables is called a गण (foot). Marking a short syllable as — and a long one as —, the different गण, which are 8 in number, may be exhibited as follows — य — —, र — —, ल — —; म — —; न — —; स — —, ष — —; and त — —. In the definitions which are given below, a short syllable is indicated by the letter ल and a long one by ग.

4. The Priyadarśikā contains 49 slokas in all, of which two only are in Prākṛit; and there are only seven different metres employed. So numerically and as regards the variety of metre, it is inferior to the other two plays. The Ratnā contains 7 Prākṛit stanzas and 78 in Sans. in 13 different metres, while the Nāgā has 123 stanzas in 12 different metres.

-
- 1 साक्षरकारश्च द्विर्ध्वं विसर्गो च पुष्पवेत् ।
वर्णं सयोगपूर्वश्च तथा पादान्तगोप्ये वा ॥
- 2 आदिमध्यावसानेषु वचना यानि लाघवम् ।
भजसा गौरवे यानि मनो तु पुष्पलाघवम् ॥

आर्षा—Def वर्या षथमे षादे द्वावश भावारातथा नृदीयेऽर्षे । अटादश द्वितीये चतुषके षषदश साऽऽर्षा ॥ This belongs to the class of metres which are regulated by the number of मात्रास or syllable instants. The four *pādas* contain respectively 12, 18, 12 and 15 मात्रास I 5, 8, II 5, 9, III 1, ७, 9, 12, IV 6, 7, Giti—)II 8

उपजाति—Def [स्वादिन्द्रवज्रा यदि तौ जगौ ग उपेन्द्रवज्रा जनजास्तनोगौ ।] अनन्तरीक्षितलक्ष्मभाजौ षादौ यक्षीयाउपजातवरता ॥ इत्थं किलान्यास्वपि मिश्रितान् भवन्ति जानिष्विदमेष नाम । An उपजाति is a mixture of one or more *pādas* of इन्द्रवज्रा [11 syllables, Scheme—ग, न, ज, ग, ग], with one or more of उपेन्द्रवज्रा [11 syllables Scheme—ज, न, ज, ग, ग], so as to form one stanza a mixture of other metres also, in this manner, is called an उपजाति The student should scan and find out in each case whether a *pāda* is in इन्द्रवज्रा or उपेन्द्रवज्रा

I 4, III 3

मालिनी—Def ननमषययुतेय मालिनी भोगिलोकैः । 15 Syllables Scheme—न, न, म ष, य The pause occurs after the 8th syllable II 8

वसन्ततिलका—Def उक्ता वसन्ततिलका तभजा जगौ ग । 14 Syllables Scheme—न, म, ज, ज, ग, ग.

I 10 III 2, IV 2, 4, 8

शार्ङ्गलविक्रीडितं—Def स्यार्थैर्वेदि म सजौ सततगा शार्ङ्गलविक्रीडितम् । 10 Syllables Scheme—म, स ज, स, न, न, ग The pause occurs after the 12th syllable This metre is very frequently used in this play

I 1, 3, 6, 7, 11, II 1, 3, 6, 7, 10, III 4, 5, 7, 10, 13, 14, 15, IV 1, 3, 9 11.

शिखरिणी—Def रसै रंद्रैश्चिकन्ता यमसभलाय शिखरिणी । 17 syllables Scheme—य, म, न, स, म, ल, ग. The pause occurs after the 6th syll IV 10

स्रग्धरा—Def अत्रैर्वाजा प्रयेण त्रिभन्विमलियुता स्रग्धरा कीर्तितेयम् । 21 syllables Scheme—म र म, न, य, य, य The pauses occur after the 7th and the 14th syllables This is the longest metre in ordinary use

I 2, 9, 12, II 2, 4, III 11, IV 5, 12.

NOTE ON THE GEOGRAPHY OF THE PLAY.

The scene of the play is laid at the palace of Vatsarāja in Kusāmbī, the capital of the Vatsa country. Vatsa is thus described in the Kathāsaritsāgara—अस्ति वत्स इति स्वामी देशो दुर्षो-
 वशात्तमे । सर्वत्र विभिन्नो पात्रा प्रथितस्त इव सिद्धी ॥ Kusāmbī was a famous
 and very flourishing city in ancient times and is mentioned in
 the Rāmīyana of Vālmīki. The Kathā. thus describes its
 grandeur—रक्षणीनिवासवसतिर्धुवलयैव धर्मिणाः (II. 1. 5) Cf. also
 Est. I., 10. It was founded by Kusāmba (son of Kusā), tenth
 in descent from Purūravaś. In many Ceylonese books it is
 named as one of the nineteen capital cities of ancient India. Its
 decline began after the Christian era and its ruin was completed
 in the Mahamadan times ; and now it is represented by the
 comparatively insignificant village of Kosam on the river
 Yamunā, about thirty miles above Allahābād.

Anga—The kingdom of Anga was situated on the right
 bank of the Ganges and to the south of Kusāika Kachcha.
 Its capital was Ohamps', also called Angapuri, Lomspādapuri
 (after King Lomspāda), Karnspuri (capital of Karnā) and
 Mālinī. According to Hiouen Thsang it stood on the Ganges
 about 24 miles west of a rocky island and is, therefore, con-
 sidered to be the same as or situated very near the modern
 Bhāgalpur.

Its capital, Kalingapur, was at some distance from the sea-
 coast and was probably at Rājānabandī. See Rig. IV, 23.

INDEX OF IMPORTANT WORDS.

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